IN TOTE BOARD: THE ACADEMY AWARDS AS POLITICAL BELLWETHER

IN LIFESTYLE: CHEFS REVEAL THEIR FAVORITE SPRING DISHES

THE BOSTON
Phoenix

MARCH 23-29, 1990 BOSTON'S LARGEST WEEKLY THREE SECTIONS 124 PAGES $1.50

IN NEWS

THE GANG THAT COULDN'T CAMPAIGN STRAIGHT

How John Silber is mismanaging his bid for governor

by Jon Keller

- THE BU PRESIDENT IS BUNGLING KEY POLITICAL RELATIONSHIPS VITAL TO HIS SUCCESS AT THE DEMOCRATIC CONVENTION
- HIS BRAIN TRUST HAS FUMBLED OPPORTUNITIES TO CAPITALIZE ON HIS EARLY NOTORIETY AND INFLAMMATORY SPEECHES
- THE CANDIDATE'S SCARCE RESOURCES ARE BEING SQUANDERED ON OVERPRICED FRILLS WITH LITTLE DIRECT PAYOFF

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GIRLS GO BAD

SAD EVIDENCE IS MOUNTING THAT TEENAGE GIRLS ARE BEGINNING TO PRACTICE THE SAME CASUAL AND DEADLY BRAND OF VIOLENCE AS THEIR BROTHERS AND BOYFRIENDS

by Sean Flynn

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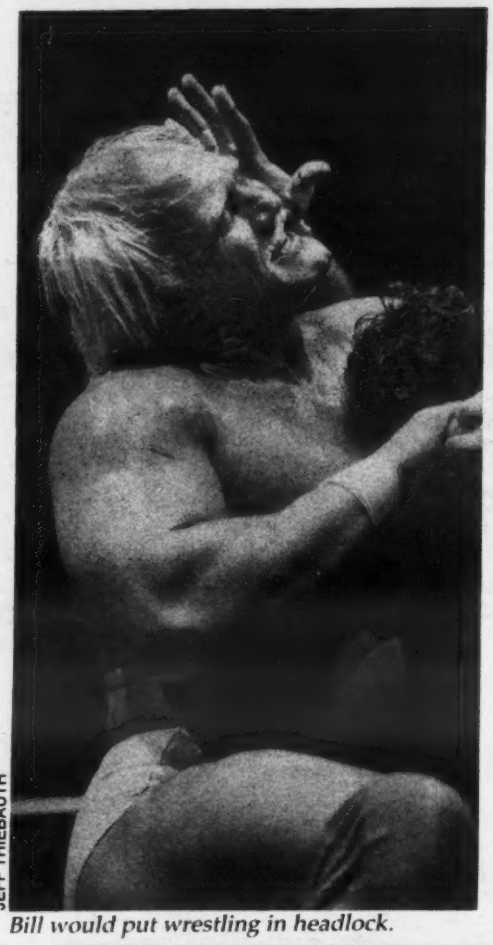
INJUSTICE CORRECTED, JUSTICE DENIED

by Tony Hill

Louis Santos's three years in prison for a murder he didn't commit show how a racially skewed system can queer the criminal-justice process (page 8)

PHOTOS BY ERIC RASMUSSEN (GIRLS) AND MICHAEL ROMANOS (SANTOS)

SHORT STOPS



JEFF THIEBAUTH

Bill would put wrestling in headlock.

VILLAIN OF THE WEEK

Richard Moore

We're all well aware of the mounting public clamor for government to step in and salvage the reputation of professional wrestling before speculation over its legitimacy gets out of hand. Incredibly, State Representative Richard Moore of Uxbridge has stepped forward to file House Bill 3410, an act to create a state wrestling commission. And from Beacon Hill to the Berkshires, lovers of true sport are breathing a tad easier.

H3410 would create a salaried ($4,375 per annum), three-member commission to oversee pro wrasslin' in the commonwealth. Among the rules it will enforce: 'no licensee . . . shall intentionally cut, maim, or mutilate himself or another prior to or during any professional wrestling match. . . .'' (These bureaucrats take the darn fun out of everything!)

But with the commonwealth running an $800 million budget deficit, you knew there had to be more to this bill than concern over Hulk Hogan's safety.

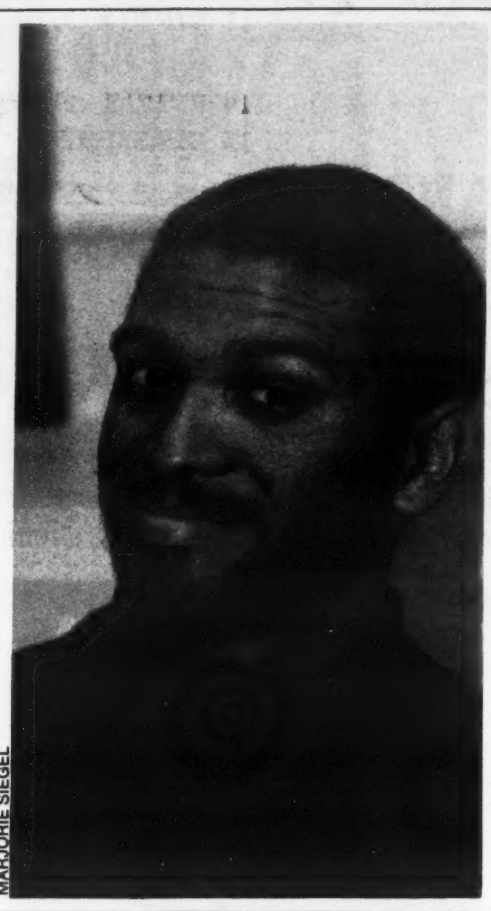
The measure would pin pro-wrestling promoters to the mat until they forked over six percent of their gross gate receipts and four percent of any broadcast fees. (Ninety percent of the state's take would be returned to cities and towns to spend on "special needs students," a nice philanthropic touch, and, perhaps, an allusion to the intellectual capacities of pro-wrestling fans.)

Add on unspecified license fees for all involved and fines of up to $25,000 for licensing violations, and heck, the only guy who'd be able to afford to wrestle in this state would be the filthy rich Million Dollar Man.

At a time when our Beacon Hill solons are paralyzed on the vital issues of which services the state will continue to provide and how we'll pay for them, Moore's asinine proposal is exactly what wrestling's detractors consider the sport to be — a silly sideshow.

THE ONE-MINUTE INTERVIEW

Reginald Hudlin



MARJORIE SIEGEL

Writer-director Reginald Hudlin's new comedy, *House Party*, portrays black teens in a manner unprecedented in a Hollywood movie: intelligent, happy, law-abiding, and responsible about sexual behavior and drug use. Black and white audiences are responding favorably — it was the third-highest-grossing film in the country last week. (It opens March 23 in Boston; see review in Arts.)

This success affirms what Hudlin has believed since his student filmmaking days at Harvard, where he turned in a 20-minute version of *House Party* as his senior thesis: "Audiences want a socially relevant film as much as they want an entertaining film, and I don't think those two things are at odds." He attributes his movie's broad appeal to its non-stereotyped characters. "Who they are is steeped in their cultural identity, in the same way that characters in a Woody Allen or Martin Scorsese film are steeped in that particular environment. However, because they're fully rounded characters, they're human beings, not stereotypes. They're accessible to people from any culture."

Why, then, does Hudlin have a cameo appearance of a burglar in the film? Isn't that the sort of typecasting Hudlin tries to avoid? "It was funny," he says. "There are white burglars, there are black burglars. I think what's interesting about *House Party* is that it shows this whole strata of black life. You have upper-middle-class environments, working-class families, people who live in the projects, and burglars. Instead of saying, 'This is a negative image of black people, this is a positive image of black people,' it says, 'These are all the different ways black people live.' They're as diverse as any other community."

THE SIGN-UP SHEET

- Two funds have been established **in memory of Jesse McKie**, a Cambridge resident slain in January. Donations may be sent to the Jesse McKie Memorial Scholarship Fund at Cambridge Rindge and Latin School, 459 Broadway, Cambridge 02139, or, to benefit McKie's child, to the Jesse McKie Trust Fund, c/o Baybank Harvard Trust, Box 300, Cambridge 02139.
- The **American Cancer Society** seeks volunteers for its newly established Waltham office to answer calls to the society's nationwide toll-free number. For information call (800) 952-7664.
- The third annual **Community Works Auction**, March 31, 6 p.m., at the Cambridge Multicultural Art Center, 41 Second Street, East Cambridge. The affair will benefit Community Works, a cooperative fundraising effort among 21 Boston-area organizations "dedicated to social change." Call 423-9555.
- **Changes in the Soviet Union and Eastern Europe: The Challenges and Opportunities for Peace and Social Justice**, a panel sponsored by the Disarmament Task Force of the Mobilization for Survival, April 4, 7 p.m., at the Old Cambridge Baptist Church, 1151 Mass Ave, Cambridge. For information call 354-0008.

— compiled by Lynne Mazadoorian

THIS JUST IN. . .

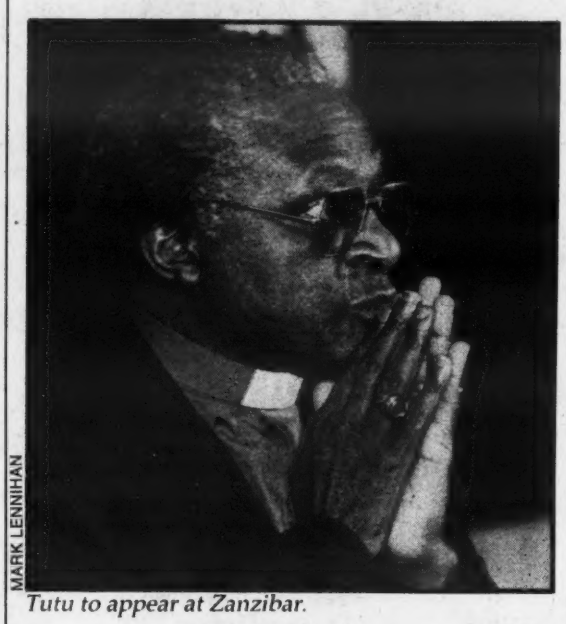
TOUR OF DUTY

The adults have already had their shot at driving the peace train, with reckless results. Now it's time to make room for the kids.

Between March 17 and April 7, 45 young people from 15 foreign nations and seven US cities and towns — members of the Children of War Tour — are visiting five US cities as war-refugees-*cum*-peace-emissaries. During that time, a 16-member delegation — including Lebanese, South African, Irish, Israeli, Palestinian, Cambodian, and Guatemalan teenagers — will be carrying to schools, community centers, and houses of worship in Boston a simple message: the ugly experiences of war reek of the same insanity, whether the bloodletting's in the perilous alleyways of Beirut or the mean streets of the 'Bury.

Sponsored by the interfaith Religious Task Force, Children of War uses peer role models from war-torn spots around the world to advocate alternatives to violence, racism, and despair. Employing a kind of group-therapy/personal-testimony model, it challenges young people to become leaders in their own communities.

A gala benefit, co-sponsored by the Four Seasons Hotel, the *Boston Phoenix*, and the City of Boston



MARK LENNIHAN

Tutu to appear at Zanzibar.

Mayor's Office, among others, and highlighted by an appearance from Archbishop Desmond Tutu, is scheduled for April 3 at Zanzibar (1 Boylston Place) to kick off a two-year pilot project to help decrease violence and racism among Boston's youth. (A previous Children of War Tour to Boston helped launch in 1987 a local chapter of the group, Children of War-Boston.) The organization wants to establish a larger peace presence in the Hub, including opening eight branches attached to Boston-area schools and promoting an anti-violence curriculum.

As an alternative to adult lecturing and law-and-order thumping, Boston-area kids who view the tour will get to hear from young war victims like Phieu Phu, a Cambodian refugee who was separated from his family by the Khmer Rouge and forced to work 14 hours a day while fed only a small bowl of watery rice daily. He is now a successful student living in the USA.

— Ric Kahn

CHOOSING CHOICE

Pro-choice forces appear to have won a convert in the tooth-and-claw fight for control of the state Senate. According to a story in the *New Bedford Standard Times*, Senator Theodore Aleixo (D-Taunton) is reconsidering his opposition to abortion as he heads into his first re-election bid.

Every vote is crucial in the Senate, where pro-choice supporters are thought to hold a slim one-vote majority. Aleixo's conversion would widen that margin, but four pro-choice senators are leaving their seats this year, throwing the balance of power on the abortion issue up for grabs. The House is solidly anti-abortion.

Rumors of Aleixo's switch have been circulating for months. Even though no opponent has surfaced to challenge the senator, polls showing that nearly 70 percent of the state electorate is pro-choice have caused a number of anti-abortion politicians to re-examine their stances, including GOP gubernatorial hopeful Bill Weld.

If he shifts to the abortion-rights side of the spectrum, Aleixo will be the second client of Democratic political consultant Michael Goldman to switch to the pro-choice side in the past year. Last summer, Weymouth State Representative Robert Ambler announced he would abandon his long-held anti-abortion stance in his pursuit of the Senate seat being vacated by pro-choice advocate William Golden, who is running for lieutenant governor.

— Rob French

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DON'T QUOTE ME

The right stuff

by Mark Jurkowitz

Just in case you were wondering (in this era when the adjective "liberal" disqualifies you for the White House, the Supreme Court erodes both abortion and civil rights, law-enforcement agencies blithely ignore constitutional protections, and we summarily invade other nations with nary a peep of domestic protest) whether the monolithic left-wing press has lost any of its massive clout or relinquished any of its grand designs for ideological control of the nation, I guess the answer is no.

At least that's the opinion of two ever-vigilant media watchdogs on the right. In a March 1 fundraising letter to the faithful, L. Brent Bozell III, chairman of the Media Research Center (MRC), warns that "there is a growing list of good, dedicated conservative leaders who have been viciously attacked by the media. . . . Ronald Reagan. Judge Robert Bork. Edwin Meese. Ray Donovan. Jesse Helms. Just some of the many decent men who have been vilified by a leftist press committed to destroying them for upholding the ideals we conservatives cherish."

How can you help? Well, the MRC letter dunned the faithful for a March 21 Washington, DC, roast of none other than Oliver North. For a mere $10,000 you could not only purchase a table at the big event but get a private photo op and an invitation to an exclusive reception with the Eddie Haskell of the Iranamok scandal. (Those who've already blown most of their wad on illegal aid to the contras were given the option of scaling down to $1000 or $250 donations.)

"All proceeds from the Oliver North Roast will be applied to the MRC's programs to combat the leftist press," Bozell promises. Presumably, this means funding some of the MRC's publications, like *Media Watch* and *TV etc.*, two vehicles bound and determined not to let the lefties get away with anything.

In the February issue of *Media Watch*, for example, we learn that *Newsweek*'s "Conventional Wisdom Watch" is guilty of anti-conservative bias after an exhaustive *Media Watch* study revealed that between the presidential election and February 5, GOP pols were whacked with the "down" arrow 43 times and raised by the "up" arrow "a paltry" 14 times.

And the January/February edition of *TV etc.* is a real eye-opener. Among the shows that get an F for liberal bias (in other words, subversive activity) is CBS's *Wiseguy*. According to *TV etc.*, the show's hero, Vinnie Terranova, recently found himself "in the middle of a covert White House operation, masterminded by a corrupt NSC Director. The Director, a staunch anti-communist whose job history includes overthrowing Third World Marxists, is assisted by a sinister admiral who is also a closet homosexual. A patriotic, but misguided Marine major rounds out the evil triumvirate." *TV etc.*'s verdict: the show played "on viewers' memories of the Iran-contra hearings, making the real-life participants seem devious and evil in retrospect."

But the MRC folks are squishy moderates compared to Accuracy in Media, (AIM), which is chaired by its founder and spiritual guiding force Reed Irvine. (It was Irvine who, back in 1984, introduced a resolution at an ABC-stockholders meeting calling on the network to investigate whether through the broadcast of the 1983 nuclear-doomsday film *The Day After* its "facilities had been used to disseminate Soviet propaganda.")

AIM has a nice little group of active subsidiaries. There's a new documentary video on "the history of Communist subversion in the United States" entitled *The Seductive Illusion* (available for only $24.95, plus $3.50 postage); a speakers' bureau; an AIM souvenir catalogue (tie clip $10, pen-and-pencil set $35, lapel pin $5, and the AIM tie — billed as "a great way to break the ice at parties" — for a mere $10); and a couple of publications, including the *AIM Report* and the ever-popular *Campus Report*.

The March issue of *Campus Report* features *Herald* columnist Don Feder's thought-provoking thesis on why it is that college freshmen are "drifting to the left." (As evidence he cites a study indicating that nearly 65 percent of incoming college freshman favor choice on abortion and another 80 percent feel, horror of horrors, that "the federal government is not doing enough to control pollution.") Fortunately, Feder's got the problem figured out: "The ideological garbage is spoon-fed to them; it is crammed down their impressionable throats in grades K through 12," he writes. And then, "after 12 years of this one-dimensional learning experience, students are ready for the hard-core thought control of the college classroom." So that explains it.

AIM held its first-ever meeting of Massachusetts members — featuring Reed Irvine — last Monday night at the Watertown Elks Lodge. According to on-the-scene observers, it was attended by about 50 folks, most of them male and white. The usual whipping boys were dragged out and flogged for public sport — *The Boston Globe*, Barney Frank, and anybody evincing any concern about the activities of the death squads in El Salvador. Irvine reminded the assembled of the need for constant vigilance, warning that "probably the last bastion of

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CORNERSTONE

2 8 DAYS A WEEK
If it's hot, it's in the Phoenix, *so pay a visit to our Listings pages before you step out. If you're movie-bound, turn to "Flicks in a Flash," Boston's most inventive movie guide. For the latest news in the arts world, read up on the "State of the Art." And in "Next Weekend," Peter Keough previews the Raul Ruiz films at the ICA.*

6 FILM
Steve Vineberg waves the Union Jack for the Brattle's "British New Wave" festival; Peter Keough goes exploring with Mountains of the Moon; *and Charles Taylor gets a healthy* Shock to the System *but doesn't have as much fun at* House Party *as he hoped. Plus, in "Trailers,"* The Fourth War; Pretty Woman; Lord of the Flies; *and* Lambada *and* The Forbidden Dance.

9 THEATER
Robin Dougherty learns how Cornerstone Theater makes America its stage; Bill Marx talks to playwright Arthur Kopit about his upcoming Road to Nirvana *and decides that* Heaven's My Destination *might be headed elsewhere; and Carolyn Clay compliments* A Shayna Maidel.

11 CRITICAL MASS
Jeffrey Gantz asks whether Casablanca *just might be the re-incarnation of . . .* Madama Butterfly?

12 BOOKS and TELEVISION
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13 ART
Rebecca Nemser looks at Martin Puryear's falcons in the MFA's new "Connections" series, and also drops in on the museum's Shaker-art exhibit.

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LETTERS

We welcome responses from readers. Letters should be typed (double spaced) if that's possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason.

All letters are subject to editing for considerations of space, fairness, and literacy.

Cowboy Junkies: carrying on the spirit of Velvet Underground

DEFENDS JUNKIES

Under other circumstances I might have been outraged by Ty Burr's recent review of the Cowboy Junkies ("Discouraging Words: Down and Out with the Cowboy Junkies," Arts, March 9). After a recent critic used a glowing Paul McCartney review to launch your Art section's second gratuitous swipe at Elvis Costello, however, nothing that passes for music criticism surprises me. Last week's issue, which includes both a jovial chat with the Church and a merciless yet witless assault on the Junkies, seems to simply highlight what is revealed week after depressing week. Your music section is inconsequential and seems intent on staying that way.

That Ty Burr hates the Cowboy Junkies is no big deal. I prefer them to whatever band of synth-pop drivel happens to be riding high this week, but such differences of taste are to be expected and I have no desire to trash Burr because I like different music than he does.

Unfortunately, in his rush to trash the Junkies for their alleged lethargy (I guess he prefers the raw visceral power of a drum machine and a computerized synth), he doesn't bother to offer any serious critical discussion of what the Junkies are all about.

He could have described how they try to reinterpret traditional blues and country songs through the sensibility of the Velvet Underground. He could have talked about the way Margo's sensuous voice emphasizes a side of the Velvets that more aggressively male bands tend to ignore. In the review, Burr openly mocks the Junkies' cover of "Sweet Jane," a version so stunning that it convinced the master himself (Lou Reed) to change the way that he sings the song in concert. Either Burr is ignorant of the live sound of the Velvets (the most important progressive band ever to have recorded) or despises their best work. In either case it is appalling that your critics (and Burr is hardly the only one this applies to) either ignore or despise the very bands that are carrying on the spirit and soul of the Velvets.

In case you have forgotten, you are an allegedly progressive, politically conscious newspaper. The very same issue included yet another excellent "Tote Board," which described the way that Americans voice their politics through their entertainment consumption. You should find critics capable of using their reviews to attack all that is complacent and oppressive in our allegedly hip-hop culture and to document the ways that pop culture is a microcosm of contemporary gender and race relations. It is in these very issues that progressive politics are currently being fought.

Yet the *Phoenix* has not written on the issues like the ugly rise of racism in pop music. Is the prejudice of one member of Public Enemy equal to the prejudice of Guns N' Roses? Is prejudice and racial oppression the same thing? Why has this issue been ignored?

You have noted, along with everyone else, that more women are in control of their own music than ever before, but I search in vain for commentary on the ways that substantial women artists are changing the face of progressive music. (Looking at the way that women have sung Velvets songs would be a good place to start.) You have, as a matter of fact, given space to glowing tributes to Debby Harry's inconsequential comeback while ignoring substantial women singers like Tracy Thorn and Michelle Shocked.

A recent controversy has erupted between older feminist singers, who were largely separatists and often Sapphic, and younger women who are less overtly feminist. Did your section have anything to say on the political issues involved? Of course not.

Since you completely ignore rap music, I suppose it would be too much to expect insightful analysis of issues like misogyny in rap music or the implications of white bands embracing rap music or the way that progressive radio stations (like WFNX) completely ignore rap.

Why is it that the *Boston Globe*, hardly a bastion of progressive politics, could find such an astute music critic (Jim Sullivan) while your music section consistently wallows in apolitical blandness? You have had consistently great movie critics. Why do you insist on keeping your music section irrelevant?

Shawn Kelley
Reading

NO OFFSHOOT

For the record, the Capital Research Center is not an "offshoot" of the Heritage Foundation, as Maureen Dezell claims in a recent article ("The Charity Police," News, February 2). Capital Research Center is a philanthropic watchdog group started several years ago by a former Heritage Foundation vice-president, Willa Ann Johnson. While we applaud Capital Research's work and think it is performing a valuable service to the philanthropic and business communities, there is no affiliation between our two organizations.

One final note: I personally find it curious that the *Boston Phoenix* would complain about "charity police." The left has been policing corporate America for years, issuing strident fusillades whenever a company doesn't live up to the left's standards of "corporate responsibility." Now that an organization is doing the same, but from a different ideological perspective, it suddenly becomes sinister.

Herb B. Berkowitz
Vice-President
The Heritage Foundation
Washington, DC

FELL FLAT

Perception is a funny thing. For instance, Kris Fell's perception of the Nor'easters ("Cellars by Starlight," Arts, March 9) is on one hand amusing, while on the other, totally absurd. For an allegedly liberal weekly newspaper I found Kris Fell's homophobic overtures offensive.

For the record, I am 39, married and expecting our first child. I have gay friends. However, Joe is not one of them.

Joe was my best friend. Joe and I went to Vietnam in 1969. I survived, Joe did not. He died as a result of his exposure to Agent Orange.

Joe was credited with saving the lives of 40 orphaned South Vietnamese children, among his many other heroic deeds during his tour of duty.

Joe was instrumental in my pursuing a career in rock and roll. He was a true rock-and-roll fan. He never lived long enough to see me play any of the "bikie bars" like the Paradise or the Channel, but he was there in spirit. As he is now, while I write this letter.

So, perception is funny. As for Kris Fell, her name is perfect because she fell flat on her face on this one.

Vince Shazam
and the Nor'easters
Beverly

Kris Fell replies:

Joe sounds like he was a brave and caring human being, and I feel for your loss. My experience tells me that roadhouse rock is rarely a vehicle for expressing love — sexual or otherwise — between two males, and that the patrons of bikie bars are more used to hearing the likes of the other three songs you submitted — clichéd odes to women and guitars. I'm not sure what "homophobic overtures" are (sonatas by Eddie Murphy?), but it takes balls for someone called Vince Shazam to make fun of someone else's given name. My gay friends can take your gay friends any day.

I'm sorry, that is an unlisted number. Of course, if you were willing to change your long-distance carrier, I might be persuaded to give the number to you.
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CORRECTION

Due to an editorial error, a photo on page 13 of last week's news section was identified incorrectly. The person in the photo was Boyce Slayman.

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Phoenix

LADIES *of the pack*

by Sean Flynn

With Mama turned into a freebase freak and the old man doing time in the pen, this is what she thought about when she was choosing her friends: "People be like, 'She's a sucker, let's get her.' So I had to get down with someone quick, before that happened."

So at the street-savvy age of 12, Miss M got down with the gang boys from Lenox Street. She started with the petty stuff, like maybe smoke a little reefer, drink a little booze, and cruise on over to a park in the South End. "Sucker Park," they called it, because they could wait for some suckers to come by and jump on them. They'd snatch gold, jackets, shoes, sometimes clothes, maybe rough up their prey in the process.

"Is it fun? It's not about fun," she says, sitting in a Department of Youth Services (DYS) detention center, bouncing a teddy bear on her knee. "You be high, you be actin' dumb with all your friends. If you're with all your friends and they're ganging up on this guy, what are you gonna do, say you don't want to?"

You're gonna do what you have to do. "You just want to be something," Miss M says, wiggling that teddy bear's arms. "You just want to be down with someone, be *in* something."

She finally got popped last fall, when she was 14, on a shoplifting charge that landed her in DYS facilities for a month. A probation violation last month put her back in detention. Petty. But the list of crimes she lays claim to is a long and violent one: assault and battery, armed robbery, larceny, possession and distribution of narcotics, and assault with a deadly weapon — four times with a knife and twice with a gun.

Girls like Miss M, they're not the rule, but they're not as much of an exception as they used to be, either. Youth workers, in fact, say that over the past year or so, they've seen a "very dramatic" increase in the number of young females slipping into violent crime, being bent and twisted by the same forces that have already bred an army of male gangs whose bloody interplay leads the evening news nearly every night.

Girl gangs? Maybe, maybe not, depending on how loosely you define the term. But the pattern that is emerging among females, some fret, is frighteningly similar to the one boys fell into half a decade ago. Although the city already had a few organized drug-dealing groups, the mid '80s saw hundreds of bored, angry, and armed young males begin clumping together into gangs and battling for turf. Left largely unchecked, that scenario metastasized into today's outright urban warfare. Five years later, the same basic thing is occurring to a different gender: hundreds of bored, angry, and, increasingly, armed girls are milling around looking for action. But is anyone, save the handful of professionals who actually deal with the kids, paying attention? If not enough people do, some say, Boston's current — and so far limited — problem with girls and violence is going to look a whole lot more ominous in a few years.

"I've been talking for a year and a half that we've got a serious female problem out there and it's getting worse," says Franklin Tucker, director of the Barron Center, where Boston Public Schools students are sent for assessment if they're busted with a weapon. "And we're not addressing it. We're not addressing the male problem, let alone the female problem."

It's a problem that manifests itself most dramatically in incidents like the January 27 attack on Yolanda Carter, a 17-year-old who became Boston's 10th homicide victim this year after she was stabbed by a group of girls in Roxbury. Or in the March 10 assault on Denise Spurill, 18, at the Jackson Square T station. In that one, two girls whacked Spurill in the head with a bottle, bounced her face off a wall, and then tried to toss her onto the electrified third rail. Police, who had been alerted, arrived on the scene just as Spurill was being dragged toward the edge of the platform.

Yet it is also a phenomenon that, with the notable exception of Carter's death, rarely erupts into the mass consciousness. For one, the raw numbers, though growing, are still low, at least when compared with the arrest rate for boys. At the juvenile session of Roxbury District Court, for example, Judge Julian Houston says he "hasn't seen much evidence" to indicate that violent crime among females is on the rise. But at DYS, which still deals with about four boys for every girl, the ranks of females are swelling. In the first two months of this year, for example, the 35 girls admitted to DYS on bail for crimes against persons (like robbery or assault) represent an 84 percent jump over the number of girls held during the same period last year. But even those numbers — reason for worry on their own — may be understating the problem.

"Are we talking about how many girls have actually been convicted for committing violent crimes or how much violence is occurring?" asks Carol Lee Pepi, executive director of CORE, an agency that works with court-involved kids and their families and runs the DYS detention facility where Miss M is being held. "We've got to deal with that now, or five years from now the situation we have with the boys we're going to have with the girls."

* * *

They're being held in a DYS detention facility north of the city, a house on a residential street that, except for the perpetually locked doors, is much more a group home for girls than a kiddie jail. Seven of them are there now (five from Boston, two from Lawrence), curled up on couches, snuggled under blankets, Miss M holding that stuffed bear.

Female violence? Yeah, they know about it. Like Jane, she's in for assault and battery; seems some chick dropped a dime on her and this other girl after they'd beat on some lady downtown. So the next day, Jane and her pal found the snitch and beat on her.

"The girls," someone says, "they be just as bad as the boys."

"Yeah," cuts in one of the Lawrence girls in a tone that's half-statement, half-query, "but girls don't shoot people."

"Yes they do," everyone else snaps back in unison.

"A girl could shoot somebody, and they blame it on a gang."

"They see the boys doin' it, and they wanna do it, too."

"They wanna be known."

"They wanna prove who's the baddest."

"And you're not scared," says this one girl with a vicious corkscrew scar that wraps around her right arm, "because you know your gang be there behind you."

Mostly, this DYS crew says, the girls are down with the boys, teaming up, girlfriend-boyfriend, with the members of the city's established guy gangs — like the Queens, who run with the Kings on Vamp Hill, or the Intervale Pussies, who hang with the Intervale Posse. A handful, they say, thought that was chump and got down with themselves instead, independent, doing "stupid stuff" on their own, like "jumpin' girls just to be jumpin' girls." And they rattle off a long list of pseudo-gangs, cliques of girls who want to be tough — wanna-bes — but who don't have much more than a name.

The name, though, is at the heart of it. "It's an identity thing, not a violence thing," says Pepi. "It's not 'I want to go out and hurt this person, I want to go out and commit this crime.' It's 'I want to be known.' "

And that's where the downward spiral begins. A lot of the kids who end up hooked into gangs, Pepi and others argue, are those who don't have any other solid ground to stand on. Girls like Miss M (who says unwittingly ironic things like "My mother's what you'd call, quote unquote, a basehead, but it doesn't affect me") drift into the abyss of urban crime because they have nothing to anchor them. "A gang is a family, even for the females," says LaVall Brown, a youth worker at the Dorchester Youth Collaborative. "So they go where they're wanted. They say things like 'My mother's a basehead,' and go to the gangs."

That's not a new phenomenon. Disaffected, troubled kids have always migrated toward other, equally troubled kids. But in present-day Boston, where there are plenty of guns and drugs but precious little else for kids to play with, that dynamic takes a deadly twist. "The real permeating factor," says Gerry Nuzzolo, a youth-outreach worker at the Grover Cleveland Middle School, in Dorchester, "is: what choice do they have? . . . To oversimplify it, boredom's going way up, and options to the street are going way down. That's what we're looking at. As a result, we've got plenty of energy and creative force out there. Unfortunately, it's going in the wrong direction."

Still, in the past it was mainly boys who turned to violence. They were the gangsters, the shooters, the stabbers, raging young men venting the only way they knew how. Girls, meanwhile, just glommed on to the guys. ("Gang guys," says Franklin Tucker, "you think they're going to go out with square girls?") And many of the girls who did dabble in crime turned to the likes of prostitution, spinning their anger back at themselves.

Now that's changing. Instead of sitting on the sidelines, girls are becoming more frequent — and aggressive — players. "There's always been little packs of them [girls]," says a Dorchester probation officer. "And girls have always been known to carry knives. They're just getting to the point where they're using them."

Last Monday night, Kenny Lightfoot, a youth worker at the Lee Community School, in Dorchester, was surveying the phalanx of cops flooding Blue Hill Avenue. A kid and a cop had just swapped bullets (they'd both missed), and right after that gunfight, another kid got plugged in the chest after an apparent gang tussle. "Society's getting tougher," Lightfoot was saying, looking out at the zillion flashes of red, white, and blue cop lights. "You see shit like that and anyone has to get tougher. Even you and I have to get tougher.

"It's hitting all the kids. If you know it's hitting the young males, how can you exclude the young females? You can't. It's not a male or a female thing. It's an inner-city thing."

At the Barron Center, where the girls

See GANGS, page 28

PHOTOS BY ERIC RASMUSSEN

The pattern that is emerging among females is frighteningly similar to the one boys fell into half a decade ago.

WOMEN AT RISK

Black men, it is often said, are an endangered species in America.

Just look at the statistics. According to a number of recent studies:

- Almost one out of every four black men between the ages of 20 and 29 is in prison, on parole, or on probation. There are more black men in their 20s in prison than there are black men of all ages in college.
- Homicide is the number-one cause of death for black males between the ages of 15 and 24.
- Men in Bangladesh, one of the poorest countries in the world, have a better chance of surviving past 40 then do black men in Harlem.
- In 1987 and 1988, black men died from AIDS at a rate three times higher than that of white men.
- Cirrhosis, homicide, accidents, and drugs account for 35 percent of the deaths of black males under 65.
- In 1989, life expectancy for black males — after dropping for the second year in a row — stood at 68.8 years, six years less than the life expectancy of white males.

Given those numbing statistics, urban black America has become, to a significant extent, a matriarchal society, a place where women, in many cases, are the pillar of stability. But now there is some fear that black women may be as threatened as men.

At the heart of that concern is crack — the cheap, smokeable coke that took the country by storm during the 1980s. For the first time in recent history, the inner cities have been assaulted with a hard drug used by as many women (of all races) as men. And that, in turn, has led to a number of problems. Addiction among women is up, and the prostitution that often finances a crack habit is a breeding ground for AIDS. Department of Social Services workers report that child-neglect cases have skyrocketed in the last few years as a direct result of crack use. The nation's lock-'em-up strategy, a tactic of the so-called war on drugs, is expected to lead to more women being incarcerated. More females are becoming involved in the lucrative crack trade and its attendant violence. And as the accompanying story indicates, teenage girls are now beginning to dabble in the same kind of violence that is a staple of the heretofore male-dominated gang wars.

For a minority community already losing its men at a frightening pace, the dangers its young women now face suggest almost unfathomable consequences. "If this trend continues," says Kenny Lightfoot, a Dorchester youth worker, "and let's hope it doesn't, but if it continues, you'll have a self-destruction of the black race. Period."

"Oh, yeah," says LaVall Brown, another youth worker, "I think all black people feel that way."

— SF

Breakdown of promise

An innocent is free, but a killer remains untried

by Tony Hill

MICHAEL ROMANOS

One happy family: Louis Santos with his brother Melvin, his mother, Annette, and his nephew Amin

Colleen Maxwell: her murderer still has not been brought to justice.

At six minutes to noon on the Friday before St. Patrick's Day, in the gallery of the Sixth Session of Suffolk Superior Court, Annette Santos began to sob away six years of unspeakable torment. Her sobbing began silently, even before the young blonde forewoman of the jury that had held the fate of Santos's youngest son in its hands for the last 48 hours spoke the two words that the Santos family had waited years to hear.

"Not guilty," the forewoman said, over and over, to each of the charges against Louis Santos. Annette Santos's sobbing grew louder and deeper, and the wooden bench on which she sat seemed to belong less to the halls of justice than to the aisles of a black Pentecostal church. As her sobbing turned into that inchoate keening, that wail of anguish and joy, suffering and deliverance characteristic of the gospel church, she suddenly raised her head to the heavens and shouted, "Thank you, Lord, thank you!" And then she started to sob once more.

On October 28, 1983, at about 5:30 in the evening, Colleen Maxwell, a 32-year-old white journalist turned social worker, was mugged and murdered near Ashmont Station in Dorchester. Half an hour later, a mile away from the scene, Louis Santos, then 20, was arrested and charged in connection with the crime. So began a nightmare out of Kafka by way of the Keystone Kops in which Louis Santos would spend three years in Walpole for a crime he did not commit. For the Santos family that nightmare finally ended last Friday noon.

Colleen Maxwell was my friend and a colleague at Channel 2. For those of us in Boston who knew Colleen, and especially for her family and friends in her native Rochester, New York, the nightmare continues. In that we lost a person special to us, it will never end. In that justice can be a comfort, it will not end until those who killed her are apprehended and punished.

This will probably never happen, even though there is circumstantial evidence implicating a suspect in this case, a man who at this moment is imprisoned in New York for attempted murder.

In this season of murder and madness on the streets of Boston, the case of Maxwell and Santos has much to tell us about the crisis of crime and justice in this city, and it underlines questions that many black leaders have raised about the fairness and efficacy of criminal justice in Boston. We have allowed the criminal-justice system to break down — in the case of Maxwell's murder, to the point that it was unable to uphold two fundamental promises any civilized society makes to its members. They are: *1)* if you are killed, no reasonable effort will be spared to capture and punish your killer; and *2)* if you are charged with killing, your innocence will be presumed until your culpability is proved beyond reasonable doubt. For Colleen Maxwell and Louis Santos, the system failed even more egregiously than it did in the Stuart case. At least in the latter case, Chuck Stuart's attempt to frame an innocent man failed, and we eventually discovered Stuart's own apparent guilt.

Five years ago, at a trial that was a travesty of justice, Santos was convicted of first-degree joint felony murder, which carries a mandatory sentence of life in prison. Two years ago, in a scathing opinion, the Supreme Judicial Court overturned that conviction. But, in what can only be described as a shameless effort to cover its ass and that of the Boston Police Department, the Suffolk County District Attorney's Office retried its case against Santos.

This time, after a fair trial — thanks to the efforts of an inspired and indefatigable defense attorney, Peter Muse, and his investigator, William Keefe; a conscientious assistant district attorney, Dan Mullane; an outstanding judge, Richard Banks; and 12 diligent jurors — Louis Santos emerged at last an officially innocent man. The effort had taken a quarter of his life.

Monday, March 5, the day that jury selection began in the second trial of *Commonwealth v. Santos*, was the 220th anniversary of the Boston Massacre. Because runaway slave Crispus Attucks was the first victim of that attack, the annual commemoration of the massacre has traditionally been an important civic celebration for blacks in Boston. This year the Flynn administration was represented by Police Commissioner Mickey Roache, who gave an earnest tribute to Attucks before the small crowd and TV cameras gathered in front of the Old State House.

As I paused to listen to a snatch of Roache's oratory, I was struck less by his laudatory comparison of Attucks to Vaclav Havel than by the fact that just 300 yards away, in a courtroom no TV station saw fit to cover, Louis Santos's freedom was again being put in jeopardy because of the bungling, bone-lazy detective work of the police force Roache commands.

The case against Santos was essentially made on the night Maxwell was killed. It was put together by a three-man homicide unit headed by Detective Sergeant Steven Murphy, and it relied entirely on the identification of Santos by three witnesses.

The most controversial of these identifications was made by Charles Bartick. Maxwell had been escorting Bartick, who suffers from Down's syndrome, to Ashmont Station when they were accosted by three young blacks. One of them, brandishing a handgun, stole Maxwell's wallet. Another, wearing a large ring, slapped Bartick on the side of the head, opening a bloody gash in his scalp. Then they fled toward Dorchester Avenue.

Maxwell hurried back to Van Winkle House, the community residence for mentally retarded adults where she worked and Bartick lived. There she told a colleague, William Garafola, that she and Bartick had just been mugged by three "kids," jumped in her car, and roared off toward Dorchester Avenue.

Later that night, Bartick would be taken to the second floor of District 11; there he could see a young black man sitting in an interrogation room across the hall. Bartick said the man in the room was one of those who had robbed Maxwell. At the time, Louis Santos was the only black person in the station wearing civilian clothes. On no subsequent occasion was Bartick, who has an IQ in the mid 30s, able to identify Santos.

The other two identifications were provided by Kevin Hagberg and William Marinelli, two 17-year-old white students at Don Bosco High. They were standing near the corner of Dorchester and Mercier Avenues, chatting with Katie Wesner, a friend of Hagberg's younger brother, when they heard what sounded like firecrackers or backfires. Moments later, three young blacks ran around the corner from Mercier, dashed in between them and ran down Dorchester Avenue, then cut through a vacant lot. The bus Wesner had been waiting for arrived, and she boarded it while Hagberg and Marinelli headed up Mercier. About 100 yards up, they found a group of people gathered around the fallen body of Maxwell. According to the recollections of several witnesses, she had pursued her assailants up Mercier, honking her horn, and hectoring them. Then apparently one of them fired two shots. One shot struck her in the neck; she staggered out of the car and collapsed on the sidewalk.

When the police arrived, Hagberg and Marinelli told them about the three blacks they had seen on Dorchester Avenue and then got in the back of a cruiser to help search for the suspects. They described the suspects as 13 or 14 years old, one wearing a blue corduroy jacket, one a gray sweat suit, the third a red parka. Hagberg added that the one in the red parka had a gun butt sticking out of his pants. At 5:41 p.m., Officer George Egan put this description out over his radio.

At that moment, according to witnesses in the second trial, Louis Santos was a mile away, playing basketball and selling marijuana in Evans Park.

Among the units responding to Egan's call was a cruiser driven by Officer Robert Flynn. On a hunch, Flynn decided to swing by Evans Park, which, he would later explain, "was known as a drug area, a crime area." As he drove past the park, Flynn noticed three blacks standing on its Thetford Avenue side: one in blue, one in gray, the other in red.

"Billy," Flynn said to his partner, Officer William Baker, "there's a couple of them matching the description." Flynn reversed the cruiser. "It looks like them. It looks like them."

The three were Santos and the two alleged drug dealers he was working for, Stacey Donald, then 20, and Tyrone "Jamaican T" Smith, then 26. None of them was either close to the age or dressed quite the same as the suspects Marinelli and Hagberg had described. As the cruiser approached the park, Donald, Santos, and Smith ran. Baker gave chase on foot while Flynn called in back-up. Donald and Smith, accustomed to being chased out of the park by the police, got away. Santos was caught on the second-floor porch at 22 Dyer Street by Officer Paul Donahue.

As Donahue brought Santos down in handcuffs to the street, the cruiser with Hagberg and Marinelli in the back seat pulled up, its occupants having followed the chase over the police radio, and Hagberg and Marinelli identified Santos as one of the kids they had seen on Dorchester Avenue.

See SANTOS, page 30

(Tony Hill is a writer and television reporter who lives in Cambridge.)

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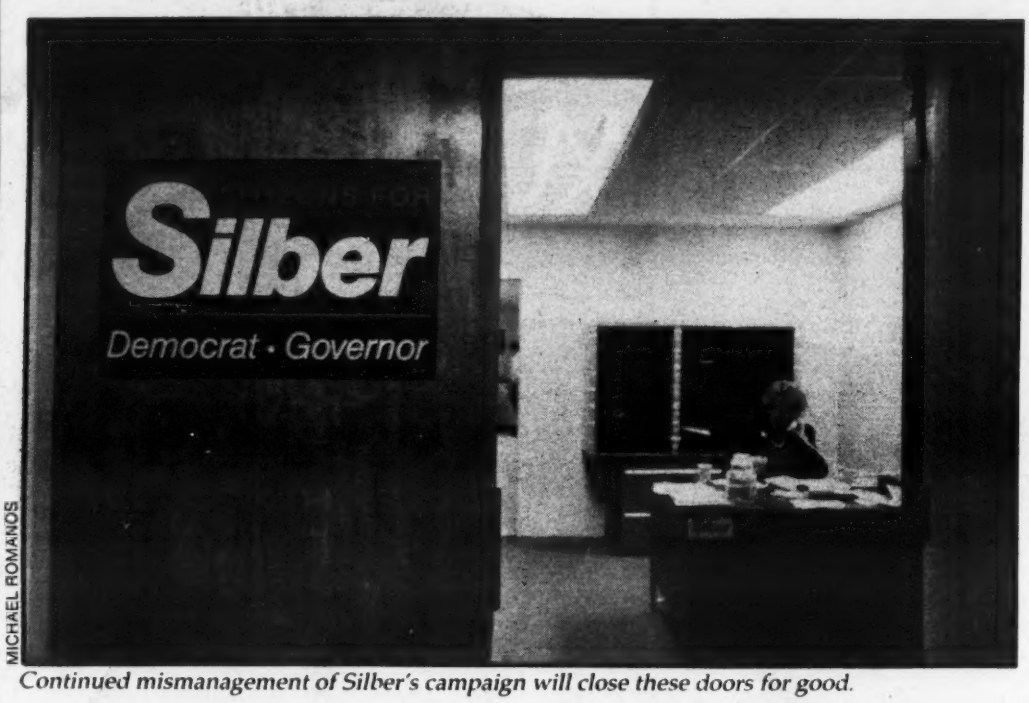
MARK MORELLI

Given his convention prospects at the moment, Silber may deeply regret his decision not to run as an Independent.

An elusive 15 percent

The Silber campaign may be facing an early summer vacation

by Jon Keller



MICHAEL ROMANOS

Continued mismanagement of Silber's campaign will close these doors for good.

"There is ample evidence that when academics engage in what they perceive as political speech, scholarly responsibility is cast to the winds," writes John Silber in his book *Straight Shooting*.

Silber never figured his own gubernatorial campaign would turn out to prove his theorem. Yet with 10 weeks to go until delegates to the state Democratic convention decide whether Silber gets on the September primary ballot, that's exactly what's happening. The two months since Silber's formal announcement of candidacy have yielded no sign that either the candidate or his campaign organization has done its political homework on how to gain the 15 percent support (which translates into the votes of about 750 delegates) needed to matriculate in September, nor have they shown much propensity to study harder. And that's left the Silber campaign facing the real possibility of an early summer vacation once the delegates finish trimming the field.

It's certainly too early to write Silber's political obituary, especially given the weird dynamics that have often gripped past conventions once they got under way. But if the Silber campaign's most immediate goal is to ensure crossing that 15 percent threshold, then it clearly hasn't defined in any logical way what it'll take to get there. And if Silber's conduct on the trail or his management of his campaign is any indicator, he may wind up deeply regretting his decision not to run as an Independent.

At this point, the Silber campaign is devoting great energy to meticulous polling of prevailing public attitudes but offering as its candidate a man who seems to delight in irritating his audience's sensibilities. The campaign predicates its appeal on the notion that risks must be taken to save the party and the state, but when presented with its first, and perhaps best, window of political opportunity after the "Silber shockers" made major headlines, it proved unwilling to back up that bold talk with a much-needed paid-media campaign. At a time when Silber desperately needs to build a base of delegate support, his campaign is allowing potential backers to drift away for want of the most basic follow-up. (See sidebar on page 11.) And though Silber insists he's an outsider who'll gain his 15 percent by appealing to delegates' fairness and democratic impulses, he is relying heavily for his core support on a few prototypically inside players.

Indeed, the campaign's political performance to date brings to mind a classic object of Silberian scorn — the student who'd rather demonstrate in the streets for Nicaraguan rights than learn Spanish, study Latin American history, and go to Managua to find out what the natives really want. If he expects to win support within a milieu as complex and inbred as the world of Demoratic political activists, it's too bad Silber hasn't yet heeded his own lesson from *Straight Shooting*. "Without a common language, there is at best a very limited common political ... life," he wrote, adding, perhaps prophetically: "How can anyone be successful in a job interview without knowledge of the language in which it is conducted?"

* * *

Well before the February 2 party caucuses, it was clear that labor-union activists would account for a large percentage of uncommitted delegates to the state Democratic convention. (It is estimated that as many as 1500 of the 5000 or so delegates fall into that category.) And from the outset, the Silber campaign signaled that it would compete for those delegates by arranging for Edward Sullivan, business manager of Service Employees International Union Local 254, to introduce Silber at the BU president's Old South Meeting House announcement of his candidacy.

But since then, the campaign's overtures toward labor have been curiously flaccid. "I haven't heard anything from John Silber," says Leo Purcell, president of the Massachusetts Building Trades Council, a major convention player. "Has he been aggressive? I would say no. I don't think there are any large numbers of support for Silber, and I wouldn't be surprised if he had difficulty in getting his 15 percent." Adds former state representative Lou Nickinello, who now works for Ackerley Communications: "There are lots of labor people at Ackerley, and none of them is leaning toward Silber."

Purcell; Joe Nigro (of the Greater Boston Building Trades union), and others report no sign of the Silber campaign doing the diligent flesh-pressing needed to win politically savvy delegates who want maximum attention in exchange for their vote. "I don't know if they understand the dynamics of that process," says Nickinello, who had to scratch for his 15 percent during his 1982 bid for lieutenant governor. "Delegates are active party people who have an interest in knowing the candidates who seek them out. They just don't passively cast votes for a candidacy. People are parochial — you gotta meet them on their own territory."

And that's something Silber has so far proven unwilling to do.

According to sources close to the campaign, Silber has repeatedly been urged by advisers to set up meetings with individual delegates, as well as combined groups of delegates and potential campaign contributors. This is a common campaign technique, one used on occasion by Silber with great success, such as a recent reception in Brockton hosted by a politically influential family. But Silber reportedly has rejected a regular schedule of such encounters, including a plan to block out entire days for brief one-on-one delegate meetings in locations across the state, thus robbing the campaign of the full benefit of Silber's considerable powers of personal persuasion. "We're approaching delegates both on a retail and a wholesale basis," says campaign director Robert "Skinner" Donahue. "It's been an evolving strategy."

Sources also say former state Senate president Kevin Harrington, a key Silber supporter, recently met with a number of labor leaders to gauge the terms of their possible support for getting Silber on the ballot. At a subsequent meeting with the candidate, Harrington ticked off a number of specific issues and pieces of legislation on which the union officials sought Silber's support. Silber's responses were uniformly and vehemently negative. Harrington didn't return repeated *Phoenix* telephone calls, but when told the story, Donahue said, "It sounds right.... Labor has a series of positions they feel strongly about.... We'll do everything but cut deals that will affect John Silber's ability to govern."

Given the avowed hostility toward Silber of such major delegate blocs as the Massachusetts Teachers Association, the Massachusetts Federation of Teachers, and other interests affiliated with the Tax Equity Alliance for Massachusetts, the candidate's unyielding posture would seem to limit dramatically the field of uncommitted delegates it can hope to score with. And such a reduced margin of error renders Silber's scorched-earth rhetoric particularly risky.

No one knows for sure what impact the widely publicized Silber shockers — a series of impolitic remarks he made in late January and early February ranging from his "welfare magnet" statement in the *Worcester Telegram* to his musings on the "racism of Jews" in a *Boston Globe* interview — actually had on Silber's chances for delegate support. Initially, the shockers actually seemed to pique the broader public's interest, and may have *added* support to the favorable results of a January 21 *Boston Herald* poll that had Silber virtually tied with Evelyn Murphy for second place, behind Frank Bellotti.

But that same poll showed Bellotti and Murphy with far higher name recognition than Silber — a state of affairs that's surely even more pronounced among the delegate-activists to whom the two front-runners have been familiar figures for years. And anecdotal evidence suggests that though some of Silber's shockers played well among older urban ethnics and disaffected Democrats, they may have backfired among the more politically literate segments of those communities, which contain those who vote at the convention. "Although people were initially interested in his candidacy because of his personal history and the feeling he would bring some sharpness to the debate, the minute he opened his mouth and the campaign began to roll it was all over the deck and off the sides," says Margaret Xifaras, an uncommitted delegate from New Bedford with close ties to the Dukakis political organization. "Everybody scurried back away from it and said, 'I'm not touching this with a 10-foot pole.' "

Brockton Representative Thomas Kennedy, an uncommitted delegate who's leaning, reluctantly, toward Murphy, says Silber's "tendency to put his foot in it" is a deterrent to local

See SILBER, page 16

A brain trust best known for its absentees

MICHAEL ROMANOS

"Skinner" Donahue: more experience losing than most men twice his age

In some sense, the Silber campaign staff is best known for those who refused to sign on for a stint. The gubernatorial effort has failed to attract most of the top political talent it's gone after, including former Dukakis presidential-campaign aides Charles Baker and Jack Corrigan, and Joe Ricca, a top aide to Secretary of State Michael Connolly.

And consider the track record of the people Silber wound up with.

There's Jack Weeks, trip director for Dukakis's 1988 disaster, handling debates, convention details, and other advance work for Silber. According to a 1988 *Boston Globe* profile, Weeks's credits include Ted Kennedy's and Jimmy Carter's twin 1980 fiascos, Thomas O'Neill III's abortive 1982 gubernatorial bid, and another double-dip with Gary Hart and Geraldine Ferraro, in 1984. The Campaign Hotline's *Almanac of 1988 Presidential Politics* credits Weeks and the rest of the Dukakis advance team with three of the four worst bits of advance work in the campaign, including the infamous episode in which the candidate took an ill-advised trip in an M-1 tank (perhaps the only time in political history when one candidate's staged media event became the other candidate's TV commercial), allowing Dukakis to be photographed with a seven-foot cornstalk to express his concern over drought conditions, and sending the governor to an Italian-owned auto plant to deliver a stem-winding attack on foreign ownership of American business. (*Oops!*)

There's press secretary Michal Regunberg, a hard-nosed but respected communications specialist whose appointment nonetheless stands as one of the premier head-scratchers of the campaign. Known for her left-leaning commentary as editorial director of WEEI radio in the early 1980s, Regunberg's ensuing years as spokesperson for the state Department of Public Welfare were marked by an aggressive defense of the administration's expansionist welfare policies. So a good deal of ribbing from the news media was in store for Regunberg at a January 27 press conference called by Silber to denounce the furor over his characterization of Massachusetts as a "welfare magnet." Said Regunberg sheepishly to a group of reporters: "I knew I'd have to go look for a permanent job eventually — I just thought this one was going to last more than two weeks."

And above all, there's popular, genial campaign director Robert "Skinner" Donahue, at age 40 a veteran of more losing campaigns than most men twice his age. There was Joseph Timilty's challenges to Kevin White in 1971 and 1975, George McGovern in 1972, Attorney General Robert Quinn's gubernatorial bid in 1974 (though Donahue did switch to Dukakis's winning effort for the final election), Jimmy Carter in 1980, and John Glenn in 1984. (In fairness, Timilty nearly beat Kevin White in 1975, Donahue steered US Senator Henry "Scoop" Jackson to an upset win in the 1976 Massachusetts presidential primary, and his stellar work for Carter in Pennsylvania in 1976 earned him a high place in the 1980 campaign.)

Donahue's 1986 decision to take a position at Boston University as director of city relations took him out of play, save for a volunteer stint with the iceberg-bound SS *Dukakis* in 1988. But it also put him on the hot seat in late 1989, when Silber began to form his campaign organization.

Originally the plan was for Donahue to focus on his specialty of field operations. But when a raft of heavier hitters all turned Silber down, Donahue came face to face with the immutable rule governing BU employees — you never say no to the boss.

"Skinner's a good field-organization guy, but he's never been in charge of a campaign," says Gerry Chervinsky, of KRC Communications Research, a long-time Donahue friend. "I don't think there really is a campaign," adds *Boston Herald*/WCVB-TV pollster Bran Bannon. "It's just Silber."

It shows. Lacking experienced political guidance and hampered by a late start, Silber's campaign has been punctuated by questionable decisionmaking.

For one thing, the underfunded campaign, staked to a meager balance of $186,444 as of January 1, has managed to raise $248,820 since then and spend 86 percent of it. Nothing inherently wrong with that, if you come away with something to show for it. But it seems the Silber campaign's been hemorrhaging money on overpriced fixings with little direct payoff in the one commodity the campaign most desperately needs to survive past June 2 — delegate support.

It's hard to justify a $7919.17 monthly rent on an overly spacious suite of offices at 441 Stuart Street, in Copley Square. (By contrast, Democratic candidate for treasurer Michael Harrington is hunting for delegates from a $300 a month apartment on the North Shore.) A campaign needs telephones, of course, but $34,178 worth of equipment, service, and installation costs in just two months seems a tad steep, particularly as the campaign has dropped another $51,816 to the New York-based firm Penn and Schoen for polling and focus-group work since the first of the year. And even Donahue can't seem to explain why the campaign needs $20,045 worth of state-of-the-art computers, including ultra-sophisticated campaign software designed for the Apple Macintosh by Aristotle Industries, of Washington. "I don't think it's sophisticated," says Donahue. "It's just expensive."

Overspending on what amount to frills is a classic mistake of an inexperienced campaign. "If you've got a bunch of dough, you've always got people looking to spend it for you," notes Senate President William Bulger. And that's merely a symptom of a broader problem — taking your eye off the ball of getting those delegates in line.

One uncommitted Democratic delegate, Jon Hite of Amherst, says he received three identical polling calls from the Silber campaign within a recent eight-day period, a careless duplication he found off-putting. The people doing the calling sounded inexperienced, reports Hite, who identified himself to the pollsters as very concerned about public education — something that should be a clear sign of potential support for Silber. Yet he never received any follow-up information or contact. Another uncommitted delegate, Margaret Xifaras of New Bedford, was amazed to find a Silber pollster arguing with her when she expressed concern over some of Silber's inflammatory public statements.

Like most floundering campaigns, there's a fair amount of tension evident among Silber's crew. Former mayor Kevin White, a Silber adviser, is said to have been displeased at the elevation of Donahue; bad blood between the two men apparently dates back to Donahue's involvement in the Timilty-White battles of the 1970s. And early last week, after Donahue searched the headquarters in vain for Weeks in order to introduce him to a reporter, he noted, "Jack is very good at one thing." "Disappearing?" the reporter suggested. "Exactly," said Donahue.

The Silber campaign is only two months old, and as Donahue notes, "We're only really starting the process. We'll have a fairly sophisticated operation by the time of the convention."

Maybe. But by then it may be too late.

— JK

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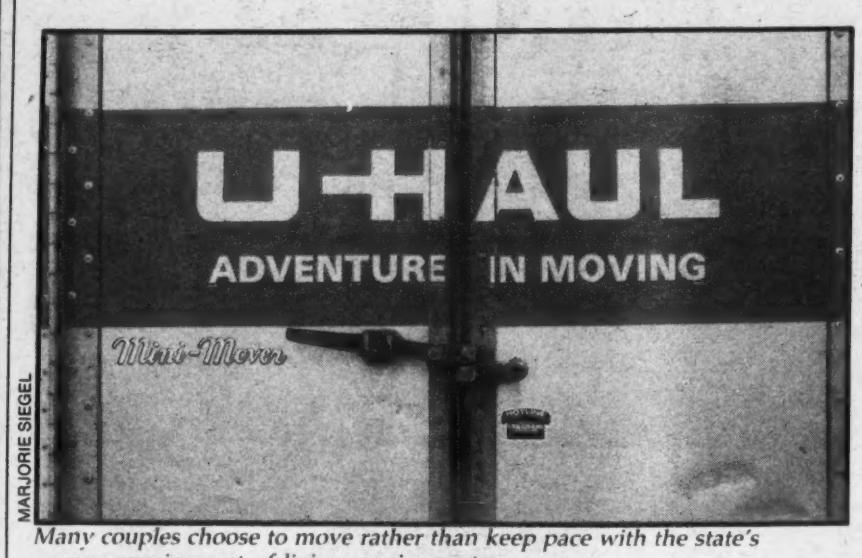
Leaving the grind behind

Young professionals are seeking more for less elsewhere

by Maureen Dezell



MARJORIE SIEGEL

Many couples choose to move rather than keep pace with the state's energy-sapping cost-of-living requirements.

Eric Oseas came here in 1981 to play jazz. He and his wife, Lyn, had traveled around the country and South America. They saw a lot of towns, a lot of cities. Both from Cincinnati, they decided to settle in Boston. He planned to study music. She wanted to go to graduate school in psychology.

Eric played jazz, gravitated to rock and then to pop, and eventually got into computer programming. He's now an independent computer-systems consultant. Lyn pursued her degree in psychology and set up a successful therapy practice, specializing in treating incest victims and adult children of alcoholics. In 1987 the Oseases bought a Victorian house in Malden. The following year, they had their first baby.

By most standards, Eric and Lyn Oseas, both 33, are happy, successful, model Boston transplants. This week, though, they're moving back to Cincinnati. The reason, according to Eric, is that "we just have to work too hard and make too much money for the quality of life we have here."

An increasing number of young, educated, middle-class people — people who used to throng to schools and jobs in Boston from around the country — agree. More and more men and women between the ages of 25 and 40 are picking up and leaving Massachusetts because it costs too much to live here or because they think their quality of life has declined. And fewer and fewer are moving in.

Data on just how many younger people are leaving Massachusetts are hard to come by — information on "outmigration" is rarely broken down demographically.

But almost three times the number of people who moved out of Massachusetts between 1985 and 1989 will leave the state between 1990 and 1994, according to Sara Johnson, New England regional economist for DRI/McGraw-Hill, a Lexington-based economics-research firm. In 1989, 11,583 people hired commercial movers to transport their belongings from Massachusetts, whereas only 8957 used major movers to help them move in, according to a study conducted by the Household Goods Carriers Bureau, a trade organization for the nation's six largest moving companies. In 1986, by contrast, almost even numbers of people moved in (10,388) and out (10,048) of the state using commercial movers.

Economists, movers, realtors — and anecdotal evidence — suggest that many who are leaving were born during the baby boom.

"The model for who's leaving is a young person — probably married — who's recently out of work," says Clark Wilmott, of Wilmott Associates, a local human-resources headhunting firm. "Because of layoffs in high tech, because companies are squeezing out layers of middle management in an effort to trim costs, people are finding out there aren't as many jobs as there used to be."

And given Massachusetts's wildly inflated housing market, "buying a home becomes a big issue," according to Wilmott. "People say, 'Gee, even if I stay around here, I'll never be able to buy a house.'"

Many of those who have been able to buy houses in Boston's market are unhappy with what they've been able to afford.

"We are buying a wonderful house in Cincinnati in a nice neighborhood that's comparable to parts of Brookline," says Eric Oseas. "The house is a two-family brick Victorian, completely renovated, with stained-glass windows, for $174,000. With rent, we'll pay around $650 a month — we've had to come up with $1450 a month for a four-bedroom house here."

The Oseases bought their home in Malden in 1987 for $140,000. They sold it for $150,000. "And we were lucky," he says. "It's a great house, but it's not a good area. There isn't much of a community, and a lot of the yards around us were always all littered up. The schools are kind of average. And we'd basically decided there wasn't much of a chance of our moving up in the market.

"Since we've been parents, we don't go out and take advantage of all Boston has to offer that much anymore. And all of our friends are in the same boat — working hard, with very little time and energy left to socialize. So the people closest to our son are his daycare providers."

Some local realtors insist it isn't housing prices that are prompting the proliferation of "For Sale" signs now posted on Massachusetts lawns.

"Housing prices only rose 3.4 percent in Massachusetts between 1987 and 1989. Personal income in the same period rose 9.2 percent," says Pat Tangusso, vice-president of the residential division of Hunneman Real Estate. "People are moving out of Massachusetts because they're disenchanted with state government and with what's going on with state government."

Still, the median price of a single-family home in Massachusetts today is $183,600 — a price tag requiring a mortgage almost no one with an income under $65,000 can afford.

"I hear an awful lot of people who are in the housing market right now talking about North Carolina and the Research Triangle [Raleigh, Durham, and Chapel Hill]," acknowledges Robert Renaghan, president of the Greater Boston Real Estate Board's Multiple Listings service.

"It's an area that's somewhat similar to our area in that it's founded on research institutions. It's got a lot of high tech, a diverse economy, low unemployment, and two good basketball teams — North Carolina and Duke."

The Research Triangle is one area of the country whose population is swelling

See MOVING, page 15

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OSCAR TOTE BOARD

Pop culture and the academy

by Steven Stark

Miss Daisy: *another* In the Heat of the Night?

Gandhi: *real-life dominated '80s winners.*

Spike Lee: didn't buy kinder-gentler guff

Popular culture, by definition, is a mirror, reflecting the attitudes and whims of its consumers. Its heroes, products, and inclinations are worth examining, not always for themselves, but for what they reveal about the mass audience and the industries that create them.

A case in point is Monday night's Academy Awards. To be sure, they are an imperfect mirror. For starters, the movies are not the nation's principal mass medium, television is. Moreover, the awards themselves are a reflection of the critical judgments of "the Academy" — a small industry group that can best be described politically as a collection of "nice liberals" who also read box-office receipts. Nevertheless, the Academy Awards do tell us something about the direction of the country since they reflect cultural trends.

In general, the movies and stars who tend to get nominated and/or win Oscars fall into distinct categories, according to Emmanuel Levy, author of *And the Winner Is*, a history of the Academy Awards. Forty-one percent of the winning pictures have been serious dramas (everything from *To Kill a Mockingbird* to *Ordinary People*); another 29 percent have been inspired by real-life events or personalities (*Lawrence of Arabia, A Man for All Seasons, Amadeus, Out of Africa*). In contrast, only 13 percent have been comedies (*It Happened One Night, Annie Hall*) and five percent action-adventure films (*The Greatest Show on Earth, The French Connection*).

But these patterns are not constant; movies reflect their times. For example, though serious dramas have always done well, during the '60s musicals (*My Fair Lady, Oliver, The Sound of Music, West Side Story*) dominated. In that tumultuous decade, Hollywood celebrated escapism. In the late '60s and early '70s, an era of racial discord, several movies dealing with racism were nominated (*Sounder, In the Heat of the Night*). In the late '70s and early '80s, a time when family values were in vogue, familial dramas (*Kramer vs. Kramer, Ordinary People*) won Oscars.

Take another example. Not surprisingly, between 1942 and 1946, three films connected to World War II (*Mrs. Miniver, Casablanca, The Best Years of Our Lives*) won best picture. In contrast, no Vietnam War movie won awards until well after that conflict had ended. The message: controversy is not rewarded.

In the '80s five of the nine winning films were inspired by real-life events, all of them set abroad, including *Gandhi, Chariots of Fire*, and *Out of Africa*. In the patriotic Reagan era, it was obviously easier to make statements about social issues when they were a step removed from our culture.

Similar trends have marked the selection of the best actor and actress of the year. Fifty-nine percent of the winners in those two categories starred in serious dramas. In addition, 35 percent of the men who won had played real-life people (George C. Scott as Patton, Gary Cooper as Sergeant York), as the Academy frequently honors the figure as much as the actor. Male winners tend to be older than their female counterparts, reflecting society's sexism, according to Levy, whereas Oscar women, until recently, leaned toward depicting characters who were victimized (everything from Jane Fonda in *Klute* to Jane Wyman in *Johnny Belinda*).

To be sure, some movies and stars win Academy Awards because they are head and shoulders above the competition. Other films fail to win nominations because they aren't considered uplifting enough, or because of industry politics, or because they are considered too controversial. Spike Lee's *Do the Right Thing* was passed over for even a nomination this year as a result of all three factors.

But enough history. Applying the trends discussed above, who should win this year and what will their victories tell us about not only Hollywood but America?

• **Best Picture.** If the fashion toward depiction of real-life events continues, *Born on the 4th of July* will win. The *4th* also has the Academy's sympathy for anti-war films (*The Deer Hunter, Platoon*) working in its favor. (No pro-Vietnam War film has ever won, unless one counts *Patton*.) Finally, in recent years dramas depicting the disabled (*Rain Man, My Left Foot*), a minority group everyone admires, have struck a chord, not only in cinema, but also on television. Larry Drake won an Emmy last year for his depiction of Benny on *L.A. Law*.

On the other hand, it's the beginning of a new decade and maybe Vietnam has finally gotten stale. *Driving Miss Daisy*, with its uplifting theme about the ability of blacks and whites to work and live together (contrast its racial message with that of *Do the Right Thing* or *Glory*), may strike a more responsive chord in George Bush's "kinder and gentler" America. If so, it will be the first film with a racial theme to win since *In the Heat of the Night*, in 1967. (One bad sign: only a single movie in the last 16 years has won best picture without its director winning an Oscar, and the director of *Driving Miss Daisy* wasn't even nominated.)

The three other nominated films have less chance. *My Left Foot* is foreign, and movies made abroad rarely win in years when there are strong domestic contenders. Fantasies like *Field of Dreams* hardly ever win, either, though *Field* is most likely to be the 1989 movie still running on the late show three decades from now. As for *Dead Poets Society*, why on earth was it even nominated?

The race is very close between the top two. If Reagan were still president, the confrontational *4th* would win, as the liberal members of the Academy would opt to make a statement. But the prediction here is that at the dawn of the Bush era, the conciliatory *Driving Miss Daisy* should garner the most votes in an upset.

• **Best actor.** There are three strong contenders here. Tom Cruise and Daniel Day-Lewis both played wheelchair-bound heroes. Morgan Freeman received the nod for his part as the chauffeur in *Driving Miss Daisy*. The vote here parallels the one for best picture. Cruise has been touted as the favorite, but the "kinder and gentler" Freeman should win, only the second black to do so (Sidney Poitier won in 1963 for *Lilies of the Field*). In a year in which Doug Wilder was elected governor of Virginia, Freeman fits the times. Another factor to consider: older nominees tend to win over younger ones. Only seven of 57 best actors have been the youngest nominees in their category.

• **Best actress.** Jessica Lange (*Music Box*) and Michelle Pfeiffer (*The Fabulous Baker Boys*) have outside chances, but Jessica Tandy (*Driving Miss Daisy*) rates as the only solid favorite of the night. It's true that unlike the men, the younger women tend to do better in this category than the older ones. But every so often the Academy acknowledges a superior performance from an elderly actress (Geraldine Page in *The Trip to Bountiful*). For those with long memories, Tandy is "owed" an award since she was the only lead Broadway star from *A Streetcar Named Desire* left out of the film version, which went on to win Oscars in 1951 for three of its four leads (Brando was nominated but didn't win). Finally, in a nation where the average age is rising daily, Tandy's portrayal of a vibrant woman who moves from her 60s through her 80s demonstrates, if only implicitly, that there is a lot of living to be done on the backstretch of life. For the sentimental Academy, the award is a natural. □

Moving

Continued from page 12

as the commonwealth's shrinks. And there are others. Whereas the number of Bay State residents grew by less than three percent in the late '80s, the population of California grew by 19.6 percent, according to the Massachusetts Institute of Social and Economic Research, a University of Massachusetts-based organization that manages the state data center linked with the US Census Bureau. In the same time period, Florida's population burgeoned by close to 27 percent, Arizona's by 28 percent, and Nevada's by 18.4 percent. Of the Northeastern states, only New York grew at a slower rate than Massachusetts.

It isn't just housing prices that discourage people from staying here. It's the overall cost of living and the quality of life. Average health-care costs in Massachusetts are 30 percent higher than those in the rest of the country. Food prices are high, according to Johnson, because most food is transported into the state. Labor costs here are high. Heating is expensive. So is transportation. And car insurance. Child care is among the most costly in the country, with full-time care at most private Boston-area centers running more than $800 a month.

"My husband and I came here from Rochester in 1983," says Lynne Weygint, 34, a graphic artist. "We both went to school there, and were working there for almost seven years. We were ready for a change. We wanted to be close to the ocean. We looked at New York but decided Boston was a much more livable city. Besides, New York was too expensive."

What Weygint and her husband, a video producer, found out, she says, is that Boston is "just as expensive as New York."

"Our rent almost doubled four days before our son was born [four years ago]. I stayed home with him for a year, and we both would have liked it if I could have stayed home longer. But even a year meant making big sacrifices — it was a very tense time. My husband was working overtime. We needed a new car, or we needed to be able to pay the repair bills on the one we had. My parents helped us out.

"I went back to work after a year, and I eventually had to bite the bullet and go back full time. We pay $650 a month for daycare. We now make close to $70,000. But we don't have money saved, so we can't afford to buy a house and have another kid. Even a house in Jamaica Plain, where we live now, would cost something like $1450 a month. And living in JP means private schools — the cost of putting two kids in private schools is unbelievable.

"We'd like to stay in Boston. And it's hard for people who are artists to find work outside big cities. But I now want a career that's more mother-centered, with school hours, and that means going back to school. I can't afford school here. So we're probably moving, close to my family, in upstate New York, where I can go to a state school.

"I'm not convinced it will be the right move. But I'm sure it will be cheaper."

For many young single people working in relatively low-paying jobs, like reporter Ann Donlan, living in high-priced Boston is simply out of the question. "I have a lot of friends and family in Boston," says Donlan. "And I love the city." But after working her way through UMass/Amherst and graduating in 1986 with a journalism degree, Donlan had school loans to pay and a car to keep up. She figured she couldn't afford to move to Boston on an entry-level reporter's salary (often little more than $300 a week). She considered herself lucky to land a job at the Holyoke *Transcript-Telegram* and find an apartment with a roommate in Springfield.

"It was great," she recalls. "I started with the police and court beat, and I was there with a lot of my UMass buddies. We were all young and single, and if we had $2 in our pockets on Sunday night to go out for a couple of beers and were eating macaroni and cheese most of the time it was fine."

By 1988, though, living even a low-key, relatively inexpensive lifestyle in Western Massachusetts started to seem unaffordable.

"I loved my job," says Donlan. "I'd switched to a political beat. But then it started to seem as if every time you turned around, something cost more. It was more to get your car registered. Insurance on my used car — which I'd paid off — was $900. I was covering state government, and the state-budget deficit, and all the news about the future seemed to be dismal.

"I came home [to Burlington, Vermont, and a job at the *Burlington Free Press*]. I bought a brand-new car and I live in the biggest city in the state and I pay less than half of what I paid in insurance on my used car.

"I visit Boston a lot. And Massachusetts is one of my favorite places to be. I really wish I could live there. But I just have to admire it from afar right now."

Still, things aren't totally bleak in Massachusetts. Unemployment is still low — at 5.3 percent, it's on a par, for the first time in 10 years, with the national average. And wages are the third highest in the nation.

But a Becker poll of Massachusetts residents taken last year showed that 28 percent think the commonwealth is already a below-average place to live. That, along with the notion that the state is becoming an even less satisfying place to live and work in, is helping to drive people away.

"During the late 1970s, it was practically impossible to convince my students to leave the state — to try someplace else," says UMass/Amherst professor and political demographer Ralph Whitehead. "They had what I call 'the saltwater chromosome.' They loved Massachusetts, its geography, its cultural life.

"Today, if my students need any persuading, it's to stay and not to go."

"Massachusetts," adds Weygint, "is a really great area. Boston's a nice city. We have really nice friends here. But with the cost of living, with the violence, it's becoming psychologically much easier to think about leaving. There's almost nothing holding us back here but our emotions." □

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$8.50/10.00 8:00 & 11:00 pm
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WFNX • Boston Rocks with
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and KING MOON RAZOR
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STANLEY JORDAN
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Wed., April 4 • 9 p.m.
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Thurs., April 5 • 9 pm
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GARR LANG & THE BIG RIG
Fri., April 6 • 8 & 11 p.m.
Former Singer Songwriter From Traffic
DAVE MASON BAND
Sun., April 8 • 1 show 8 pm
Cuneiform Lable Showcase
BIRDSONGS OF THE MESOZOIC
DOCTOR NERVE
FOREVER EINSTEIN
Wed., April 11 • 7:30 & 10:30 p.m.
NRBQ
Thurs., April 12 • 8pm
DESERT HEARTS
Fri., April 13 • 8 & 11 pm
SANDY MARTIN
Tribute to Patsy Cline
Sat., April 14 • 1 show 7:30pm
JANE SIBERRY
Wed., April 18 • 7 & 10 p.m.
Brazillian Jazz
HERMETO PASCOAL
EGBERTO GISMONTE
Thurs. & Fri., April 19 & 20 • 8 & 11
DIANE SCHUUR
Wed., April 25 • 7:30 & 10:30pm
AVERAGE WHITE BAND
Fri., April 27 • 8 & 11pm
Record Release Party
KOKO TAYLOR
"Queen of the Blues"
Wed., May 2 • 1 show • 9pm
COMMANDER CODY & HIS LOST AIRMEN
Thurs., May 10 • 8 & 11pm
JOHN SCOFIELD
823 Main St.,
Camb., Mass. 497-8200
Tickets available at Nightstage Box Office, Ticketron, Strawberries Records, Out of Town/Harvard Sq., Concert Charge 497-1118, Teletron 720-3434

Silber

Continued from page 10

delegates, who are otherwise attracted by many of his positions. "Basically, they want to support a winner. One or two more slips and they may just write him off."

It is worth noting that the Silber campaign raised $66,785 in the two-week period following his announcement of candidacy, and a hefty $103,675 in the first two weeks of February, immediately following the first wave of shockers.

Then, on February 11 the *Globe* published an interview displaying the full range of Silber's blunt rhetoric, including a rehashing of six-year-old comments equating the Reverend Jesse Jackson's speaking style to Hitler's and his current remarks that "the racism of Jews is quite phenomenal."

In the next campaign-finance reporting period, of February 16 through 28, Silber raised only $24,310.

"There's not a problem in terms of that," says Donahue, who claims an erratic flow of campaign contributions is a "natural sequence" in a campaign's early stages. "We're looking down the road to April and May. I don't think we've had a problem on the money side at all."

And Donahue rejects the suggestion of another top adviser that the campaign might have capitalized on the attention generated by the shockers, turning them into something positive by, for example, investing in relatively inexpensive paid media such as a saturation radio buy. "I don't know why we didn't think of that," says the adviser. "I'm against single-shot media buys," responds Donahue, who acknowledges that in late January the campaign did consider buying a five-minute commercial slot preceding an evening newscast to make Silber's case but rejected the idea. "If you're going to do media, it has to be in the context of an overall strategy. If it's not sustained, it's not effective."

Whatever the reasoning, Silber has clearly lowered his profile during most of March, a decision noted with dismay by Silber partisans such as Mayor Kevin Sullivan, of Lawrence, a city where Silber's welfare-magnet comments were a smash hit. (In fact, they were based in part on a conversation Silber had had with Sullivan.) "He has been less visible," says Sullivan, who last week hosted a meeting in his office between Bellotti and a group of uncommitted delegates. "I hear some people saying they will go for Bellotti on the first ballot and for Silber on a second ballot."

That's a common refrain among delegates, echoed by Donahue, who concedes that many activists are telling him their affinity for Silber would take a first-ballot back seat to more pragmatic political concerns. If this sentiment holds, it leaves the Silber campaign relying on the alleged convention clout of Harrington, former Boston mayor and current Silber adviser Kevin White, Senate President William Bulger, and some of Bulger's Senate allies for a first-ballot 15 percent strategy. (If one candidate were to gain more than 50 percent delegate support on the first ballot, there would be no subsequent balloting.)

Such support might materialize, or it might not. Bulger and, to a lesser extent, White were miffed at Silber for distancing himself from them early in the campaign when he was pressed by reporters to reconcile his outsider image with his insider contacts. White acknowledges he can deliver few

See SILBER, page 20

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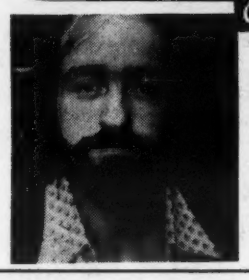

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Former Singer Songwriter from Traffic

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Wednesday, April 11
7:30 & 10:30 p.m.

NRBQ

Thursday & Friday,
April 19 & 20 • 8 & 11 p.m.

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Wedesday, April 25
7:30 & 10:30 p.m.

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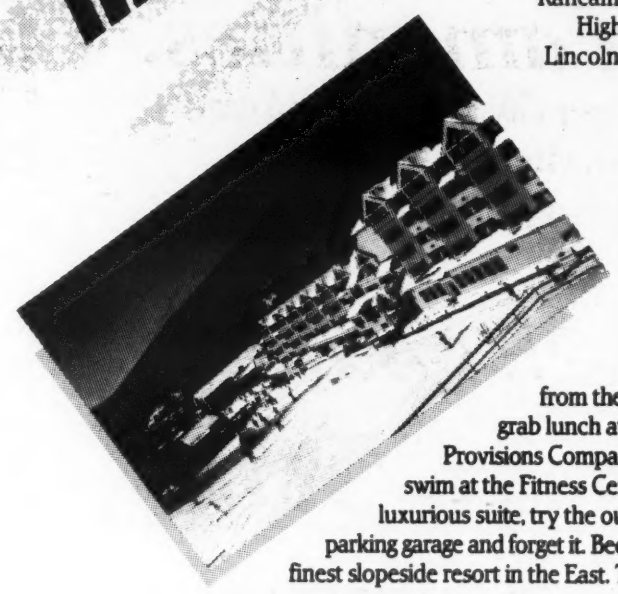

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Machine Snow Made On

- ✓ Snowdon
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- ✓ Bear Mtn.
- ✓ South Ridge
- ___ Killington Peak
- ___ Glades
- ___ Rams Head
- ___ Gondola
- ___ Northeast Pass.

21"-58" **Snowmaking Trails** 5"-28" **Natural Snow Trails**

Types of Surfaces	Powder	Packed Powder	Wet Snow	Granular	Frozen Granular	Frozen Granular Patches	Icy Patches	Thin Spots (FEW)	Corn	Bare Spots	Limited	Closed
SNOWSHED NOVICE SLOPE	✓	✓										
SNOWMAKING TRAILS	✓	✓						✓				
OTHER TRAILS	✓	✓										

1989-90

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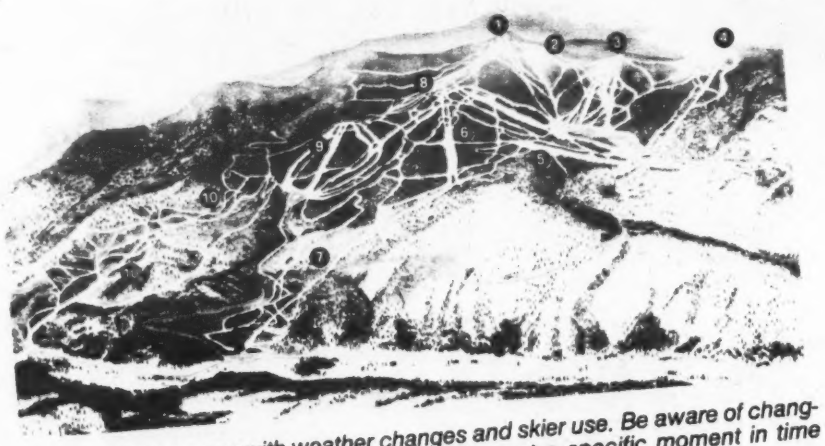

[Trail conditions vary with weather changes and skier use. Be aware of changing conditions. This report reflects conditions at a specific moment in time only. Conditions subsequent to this report may be different.]

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- ✓ ❶ Killington Peak
- ✓ ❷ Glades
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DIRTY LOOKS
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From The Marshall Tucker Band
TOY CALDWELL
Special Guest MC
WCGY's Julie D.

Silber

Continued from page 16

delegates. Bulger has already sponsored uncommitted-delegate slates in several South Boston and Dorchester wards, but has little direct control elsewhere.

As a measure of Bulger's potential benefit to Silber, some convention veterans cite the ability of state senators to deliver delegates from their area for a candidacy, such as that of Senator Gerard D'Amico, a Bulger ally, for lieutenant governor in 1986. Pro-Silber Bulger allies such as Senator John Brennan, of Malden, have asked their friends to back Silber, but until May 1, when the filing deadline either eliminates or confirms the threat of active political opposition, incumbent legislators are likely to be too preoccupied with their own business to concern themselves much with Silber's fate. In addition, the stakes in the governor's race are much higher than those in the lieutenant governor's contest, and D'Amico had far greater reserves of personal popularity among senators to draw on than Silber has.

What's more, late last month, Bellotti appeared to fire a warning shot across the bow of delegates who might be inclined to throw Silber a vote when he told the *Globe* he may try to win the convention outright, a departure from his earlier, disinterested stance. And besides, notes Democratic political consultant Daniel Payne, "no one controls people like that anymore. What would Kevin Harrington deliver for you, an extra bottle on Christmas Day?"

All this leaves the Silber campaign currently grasping at convention-scenario straws. "A significant number of voters will leave the party and vote Republican if John Silber is denied ballot access," insists Donahue, who maintains the ensuing tale of Silber's exclusion by the Democrats "will become as well known as the Willie Horton story."

"Nonsense," says *Globe*/WBZ-TV pollster Gerry Chervinsky. "The fact that Silber didn't get 15 percent will be lost three days later, and it'll certainly be lost three months later." And *Boston Herald*/WCVB-TV pollster Brad Bannon terms the Willie Horton analogy "a mite overdrawn. I wouldn't expect it would be something people would get really riled up about."

There's always the chance Murphy will decide it's in her interest to have another white male to her political right on the primary ballot and make an effort to throw some of her delegates Silber's way. But Donahue says the campaign isn't relying on that, and most political observers think that's a wise perspective. Some top Murphy aides have indicated they'd prefer a one-on-one primary battle with Bellotti. Besides, unless Silber comes into the convention with a core of support that puts him within striking distance of the magic number, it isn't considered likely that large numbers of generally liberal Murphy delegates could be persuaded to vote for a man who is ideological anathema to many of them.

No one suggests there isn't still time for Silber to get his act together — but it's running short. Whatever their shortcomings, Bellotti and Murphy have proven their understanding of the party's internal culture and their skill at speaking its language. Silber still hasn't and, through his own and his campaign's actions, seems to be saying he'll be damned if he'll even bother to learn.

"I get the sense that Silber is working on a book here," says Payne. "And when it's all over he wants to write about the sad condition of politics." □

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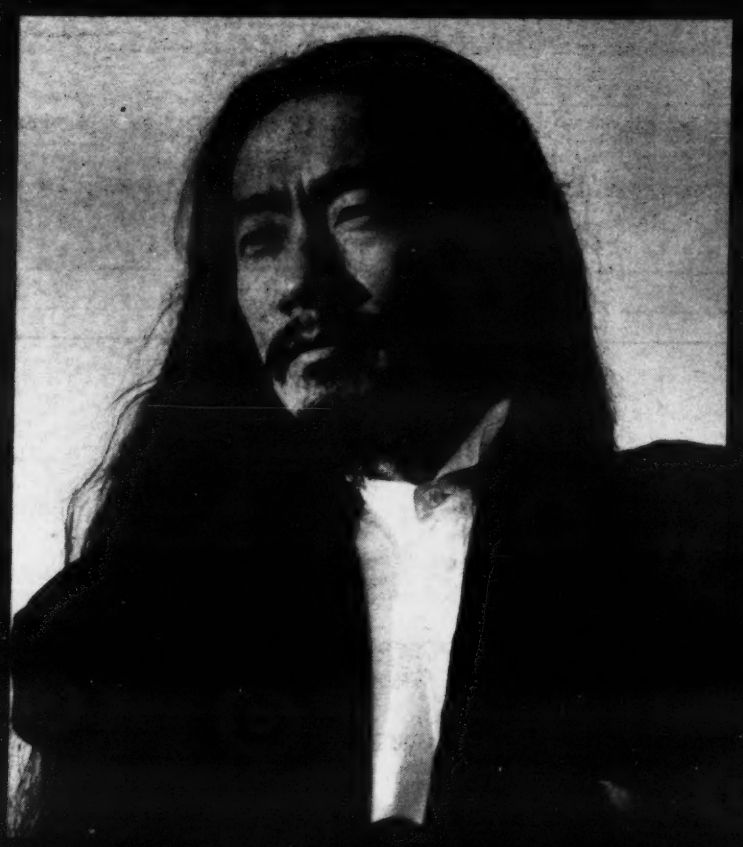

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Clapprood: stroke of hypocrisy

Quote

Continued from page 3

Marxism in the world today is the American university." (With devout Marxists like John Silber at the helm of major institutions, it's easy to understand why he feels that way.) And in justifying AIM's mission, Irvine recalled what Joan Baez had once said on Merv Griffin's TV talk show when asked why she didn't vote.

"A politician is like a man on a surfboard," he quoted Baez as saying. "He thinks he's in control, but he's really being carried by a wave."

"She's right," Irvine added. "And we've got to influence that wave."

Hang 10, Reed. And keep watching those cop shows, L. Brent.

* * *

Is there a market for an "upbeat" look at Boston's minority community at a time when the stories coming out of Roxbury, Mattapan, and Dorchester feature nothing but death and despair? Political consultant/publisher Boyce Slayman hopes so. If he can come up with a significant pile of start-up dough (he already claims to have put $60,000 of his own money into the venture), Slayman plans to hit the newsstands with the first issue of the *New England Afro Times* — a 24-page broadsheet — on May 10.

Slayman's strategy for success seems based on three theories. First, that demographic trends are flowing his way; by the end of the century, he predicts, Boston's minority communities may well constitute a majority of the population. Second, that there is a philosophical niche for an "Afro-centric, highly interactive" publication somewhere between the left-leaning *Globe* and the consistently conservative *Herald*. And third, that there will be an upscale black market for a paper that intends to concentrate on role models and success stories instead of death tolls and sob stories.

"We are taking such a beating in the black community" insists Slayman, adding that the city's major media are feeding the public "a steady diet of crime and violence that sticks."

All three hypotheses are somewhat dicey, but right now Slayman's main priority is to get the first issue of the *Afro Times* into print — and that may prove to be a formidable task. Earlier discussions with the *Herald* about the possibility of distributing the paper as a supplement inside the tabloid's Sunday edition never bore fruit.

* * *

Speaking of death tolls and violence, Peter Howe's March 18 *Globe* story noting that "some police and community leaders" are asking the media not to broadcast or publish the names of gangs because that may encourage the thugs to draw blood for the sake of a headline poses an interesting dilemma for the city's news managers. (One of those quoted as favoring the gang-name blackout is Drop-A-Dime's Georgette Watson, who back in November apparently had no compunctions about publicly naming Castlegate as the gang that had supposedly placed a bounty on her head.)

It's hard to know how seriously the request will be taken. In Howe's article, spokesmen for Channel 5 and 7 basically hedged on the issue, *Herald* managing editor Alan Eisner said no dice, and *Globe* managing editor Tom Mulvoy said he'd think about it. (The next day, in a story about the murder of a 19-year-old Dorchester man, the *Herald* alleged that the perpetrator might be a Jamaica Plain-based gang called the X-Men, whereas the *Globe* stated that the victim had apparently been done in by a group of "youths.")

When it comes to the media's role in publishing gang names, I agree with *New Republic* columnist Michael Kinsley. In an October 1989 piece defending journalist Jefferson Morley — who had just written a *New Republic* piece explaining what it felt like to smoke crack — from drug czar William Bennett's charge in congressional testimony that "this kind of garbage isn't very helpful," Kinsley asserted that the "journalist's job is not to be helpful. The journalist's job is to be truthful."

So, as much as we all want to see the gang violence abate, the press is not an adjunct to the police, the mayor's office, or any other institution. Their agenda is not ours. And besides, if we want, in Bennett's words, to be truly "helpful," then we'd spend less time dwelling on what the politicians and law-enforcement officials posit as the solutions to the drug-violence plague — more jail space, tougher sentences, and more-expeditious court hearings — and instead alter our focus to match that of the *Globe*'s Randolph Ryan. In a column last Tuesday attacking the disease instead of the symptoms, Ryan suggested that we start thinking about deep-sixing our doomed-to-fail "drug war" and move toward "a policy of controlled and measured decriminalization." Ryan's tone was almost apologetic, and for good reason: the thought of abandoning Bennett's anti-drug jihad right now is about as popular as the concept of abandoning Vietnam to the domino theory was back in 1966. (Last September an ABC/*Washington Post* poll indicated that 55 percent of those surveyed favored mandatory drug testing for *all* Americans and 82 percent liked the idea of recruiting the military for the drug war.)

P.S. to *Herald* reporters and editors: According to the city assessor's office, there's only one *t* in Corbet, as in Corbet Street Gang.

* * *

Never at a loss for opinions or ideas, former *Globe* editor Tom Winship spoke his mind at a December brown-bag lunch at the JFK School of Government's

See QUOTE, page 27

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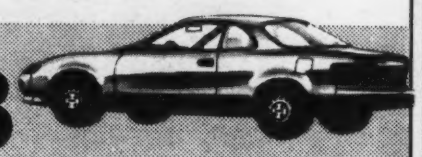

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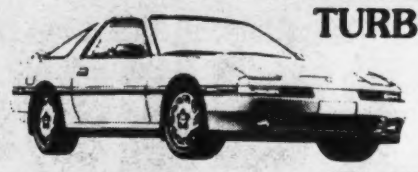

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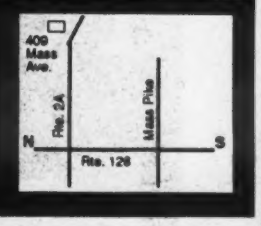

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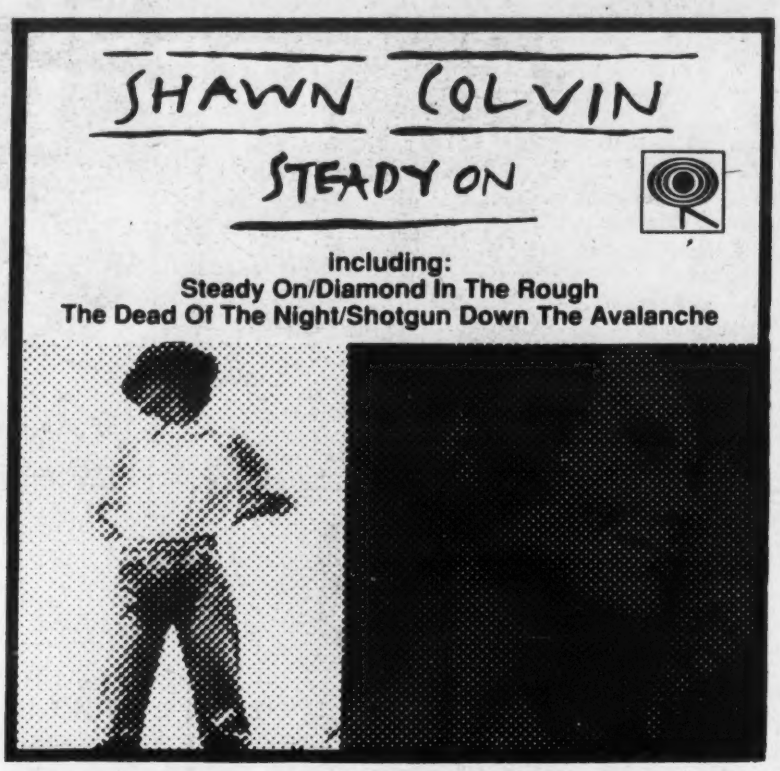

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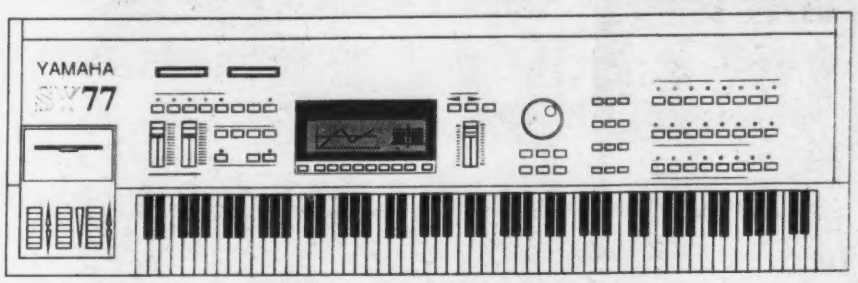

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Quote

Continued from page 22

Taubman Center for State and Local Government. Among the remarks that didn't make it into the Taubman Center's recent newsletter (edited for space) were Winship's thoughts on the following.

- *The role of television versus newspapers:* "TV is too often setting the news agenda when it used to be the other way around.... That ought to be scaring the bejesus out of newspapers."
- *Howie Carr:* The *Herald*'s hack attacker is "irresponsible" for "smearing a whole class of people."
- *The new breed of print journalist:* "Newspapers are getting overrun by overeducated, serious journalists. This change in newsroom personnel has tended to give newspapers a laid-back attitude.... All these serious, overachieving people think if they can get a story out in a month, that's not bad."
- *Whether he could succeed as an editor in this era:* While acknowledging that modern-day editors are "better administrators and managers" than their predecessors, Winship added that "newspapers have become much more publisher-controlled than they used to be.... The barriers between the publisher's officer and the editor's office have been greatly reduced. I'd never survive as an editor today. I can't count and I'm bored to tears by budgets."

* * *

Gotta agree with the *Herald*'s Margery Eagan in her March 20 take on Marjorie Clapprood's affront-filled response to fellow lieutenant-governor candidate Bill Golden's racy St. Patrick's Day Breakfast joke at her expense. Golden facetiously suggested that Clapprood's approach to the fiscal dilemma was to "stroke this budget until it's big enough to make it on its own." A huffy Clapprood later declared that she "was deeply offended by the remark and his behavior."

But Eagan didn't let Clapprood — who's fashioned a sexy/spicy public persona based, at least in part, on her legs, her looks, and her fondness for the off-color remark (both on- and off-the-record) — get away with the blushing-virgin routine. In recounting some of her racier remarks over the years, the columnist noted that "Clapprood has hardly been a beacon of good taste" and lamented that it was "too bad that she asked for an apology [from Golden] like a typical puffed-up pol." A female journalist was clearly in the best position to point up the hypocrisy here, and Eagan didn't flub her chance.

* * *

Since the lockout's been settled, the following represents nothing more than meaningless Monday-morning venting, but a tip of the cap to the *Globe*'s Dan Shaughnessy for sticking it to that proletarian hero Donald Fehr, the executive director of the Major League Baseball Players Association, in his March 18 column. As the bargaining stalemate dragged on, I found myself angrier and angrier at Fehr — the obstinate ideologue who found it extraordinarily difficult to know how and when to declare victory for his overpaid, overpampered, and overrated minions. My dream tabloid headline, had the owners actually succeeded (which, of course, they didn't) in outmaneuvering and outwaiting the union: FEHR STRIKES OUT. □

(This column was written with an assist from Chip Berlet and Margaret Quigley of Political Research Associates, in Cambridge.)

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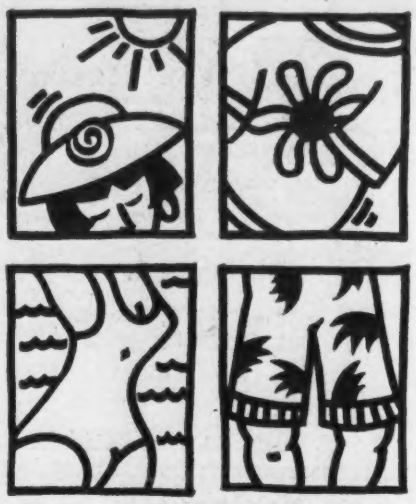

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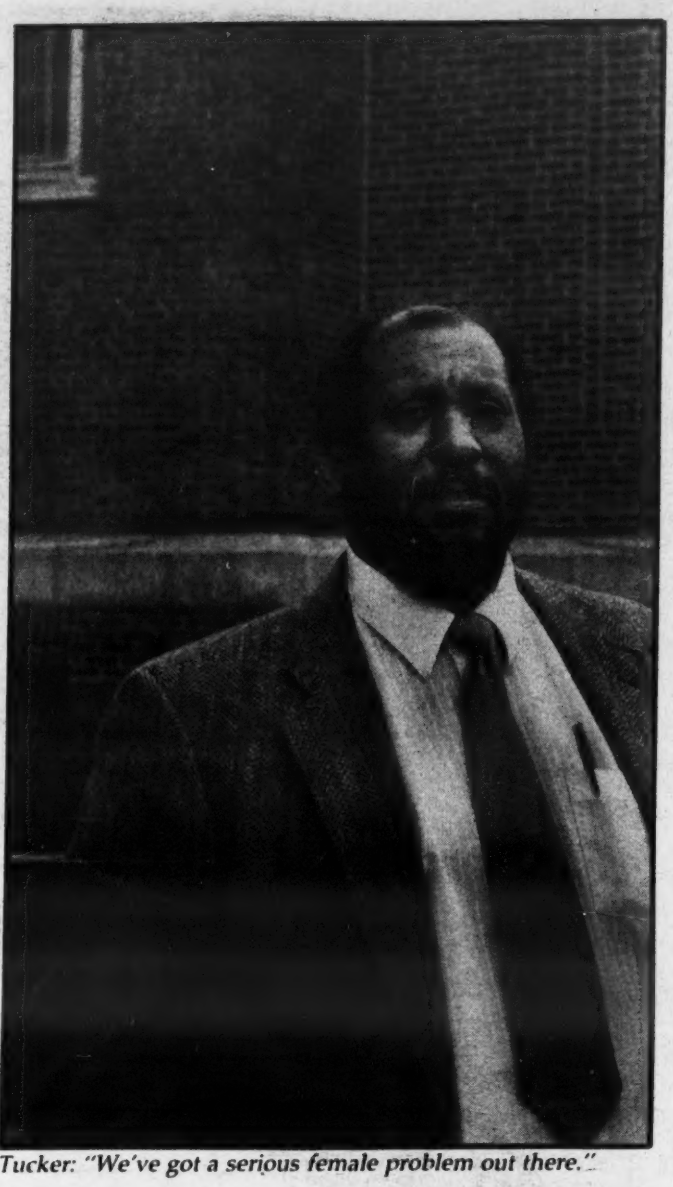


PHOTOS BY ERIC RASMUSSEN

Tucker: "We've got a serious female problem out there."

Gangs

Continued from page 6

were being sent "in droves" last year, Tucker talks about how "girls just don't like some girls. You have different friction over 'You think you look better than us,' that sort of thing." At the DYS detention center, Miss M and the girls talk about how the boys are more dangerous because they calculate their crimes. "But the girls," one of them says, "they're on the spot, jealous stuff, like, 'I don't like the way you look.' " Jane talks about how her crew used to jump girls just because "they looked stupid." Nasty arguments over who stole whose boyfriend have mutated into fistfights and knifings.

That rougher attitude has colored other aspects of growing up in the city. Take, for example, the age-old practice of initiation. Time was when a girl might have to shoplift a candy bar to be accepted into a clique, notes LaVall Brown. Now the rites have graduated to things like armed robbery, once considered a hard-core crime committed by hard-core criminals. "Now they do it," says Brown, "and it's like, 'I'm in, I'm in.' And once they do it that one time and get away with it, they do it again. Eventually, it's going to escalate to murder."

If the current trends continue, some say, the burgeoning violence among females could evolve into a girl-gang problem similar to the current set-up with boys. "Eventually," says Brown, "it's going to get into the whole men and women thing — you know, 'I can do anything you can do.' We're going to get to that point."

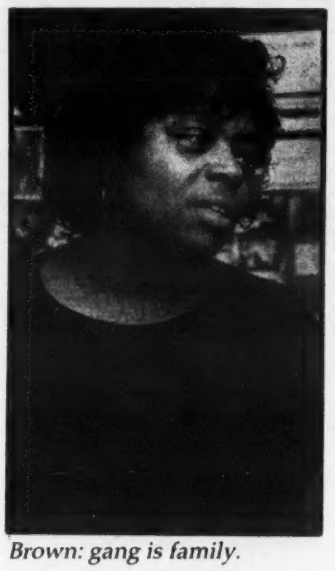
"The girls," says one Roxbury street worker, "are gonna say, 'Hey, there's money out there, and I'm sick of doing the petty stuff.' And finally someone's going to come around who's smart enough to run things."

* * *

Miss M is still tugging on that teddy bear, talking about how to shoot somebody without really hurting the victim and not get caught. Do it at night, wear black, use a .22, aim low, run like hell.

She spins the teddy bear around and starts going on about how mad she'll be if any of her four siblings, all younger, grow up the way she did. Get down with some bad actors, start doing crime, and they lock you up, she says. Or they make you hide out, as her boyfriend — "a big-time drug dealer, but he's a really nice person" — is doing now, down South. Bad way for a kid to live.

But the DYS lock-up hasn't been that bad. She even gets to



Brown: gang is family.

do some cool stuff, like a couple weeks back when the staff took the whole lot of them up to Nahant to fly kites. "That was really fun," she says, looking down at the teddy bear's eyes.

"There's that hardened front that says, 'Yeah, okay, I can deal with anything,' " Pepi says later about Miss M. "But the vulnerability is screaming out all over them."

Pepi's been working with kids for about a dozen years, and she's seen how they've had to take on ever meaner streets. "The pressures that they're faced with have accelerated, and so their responses to those pressures have accelerated," she says. "But I guess I'm a believer that kids are kids, and no matter what they

See GANGS, page 30

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XNIGHT

Gangs

Continued from page 28

present, they have the same needs."

The basic need, she says, is to be treated like a kid. "It's up to us to protect these kids," she says, "to give them back their identity, and if they choose the wrong identity, we have to take the responsibility."

She, like other professionals who deal with teens, fear that that responsibility is being badly shirked. They point to the guy gangs, the problem that as late as a year ago City Hall said didn't exist, and worry that it could be happening all over again. "We're letting this slide through the cracks," she says, "and we can't afford to do that."

Miss M, perhaps, is one of the lucky ones. She got caught. For a while at least, she's off the streets. And she's hoping to stay off them. When she gets out, she says, she's going to chill and get her act together. Finish school. And maybe, someday, go to law school.

"I've wanted to be a lawyer for a long time," she says. "Ever since I was nine. When I was nine, I wanted to be a ballerina. And a singer, too. I used to want to be a lot of things. But then all this gang stuff started." □

Santos

Continued from page 8

On the basis of the identifications by Bartick, Hagberg, and Marinelli, Detective Sergeant Murphy appears to have been practically certain Santos was one of the trio that had mugged Maxwell. Because of Hagberg's statement that the one in the red had had the gun, Murphy, it seems, did not figure Santos, who had been arrested wearing a blue windbreaker, was the shooter, but he reckoned that with a little pressure Santos would turn over the shooter to save himself. Indeed, Murphy was so certain that Santos would eventually give up the other two that, when Maxwell's wallet was found in a trash can behind an apartment building at 52 Bailey Street the following day, Murphy did not even bother to send his two investigators, Detective Richard Walsh and Detective Paul Murphy, over to Bailey Street to find out whether anyone had seen the suspects in the area.

* * *

More than anyone else, Peter Muse is responsible for the fact that Santos is a free man. Correcting the mistakes of the criminal-justice system has become something of a specialty for the firm headed by Muse's father, Robert, which also includes his brothers Christopher and Micheal. The firm was instrumental in freeing Bobby Joe Leaster, who spent 10 years in Walpole for a murder he did not commit.

When he took over Santos's defense last year, Muse was immediately struck by the implausibilities in the case. He found it unlikely that Santos, Donald, and Smith — all three of whom witnesses had placed in Evans Park as late as five o'clock — would, while they still had marijuana to sell and regular customers looking for it, walk the mile to Ashmont Station to commit a purse snatching at 5:30. It was even more implausible that they had run back to Evans Park after robbing and murdering Maxwell, and were simply standing around 20 minutes later in a spot regularly canvassed by the police. There was also the discrepancy between the initial descriptions Hagberg and Marinelli had given of the suspects as being 13 to 14 years old and the fact that Santos and Donald were 20 and Smith 26. Moreover, Hagberg had failed to recognize Santos at the probable-cause hearing that preceded the first trial, a failure he attributed to Santos's having shaved off his mustache, when in fact Santos has never been able to grow a mustache.

During the trial that ended last week, Hagberg and Marinelli acknowledged that they had had at best two seconds to get a look at the three kids who ran past them. Katie Wesner, testifying for the first time in this case, confirmed that the glimpse had been brief, too brief for her to get a clear fix on the boys' faces, other than to see they were quite young. "I was 14 at the time," she said, "and I thought they were younger than me."

In 1983 it was still quite unusual for 13- and 14-year-old, even 15- and 16-year-old kids to be running around the streets of Boston shooting people. Guns weren't that widely available then, certainly not to children that young. Thus perhaps it was logical, not only for Hagberg and Marinelli, but also for Detective Sergeant Murphy to assume that it was the original description of the suspects that was mistaken, rather than the identification made as Santos was brought down in handcuffs on Dyer Street.

But in the course of the second trial, the name of Anthony Adams emerged as a suspect in the murder of Colleen Maxwell. In court proceedings, Kim Broglin testified that she had once had a relationship with Adams, who, being several years younger than she, would have been in his early teens in 1983. Broglin further testified that she had been at a party with Adams when someone approached him and said that Santos was doing time for a crime Adams had committed. "Yo man, shut up!" Adams replied, according to Broglin's testimony. Adams's sister, Maureen Hutchinson, also testified that in August 1983 she had rented an apartment at 52 Bailey, the building behind which Maxwell's wallet was found. During the trial, Muse sought to have Adams subpoenaed to testify. As the execution of such a subpoena would have required lengthy rendition proceedings in New York, where Adams is serving a prison term for attempted murder with a handgun, Muse was allowed to tell Adams's attorney about the questions his client would be asked. Informed that those questions concerned the murder of Maxwell, Adams, Peter Muse told Judge Banks in court, said he would invoke the Fifth Amendment.

Because Detective Sergeant Murphy never bothered to send an investigator over to Bailey Street in October 1983, we'll probably never know whether anyone saw Adams and two of his young friends run around the back of his sister's building, drop Maxwell's wallet in a trash can, and then go upstairs to his sister's apartment. They would have gotten there just in time, if memory serves, to catch the last

See SANTOS, page 32

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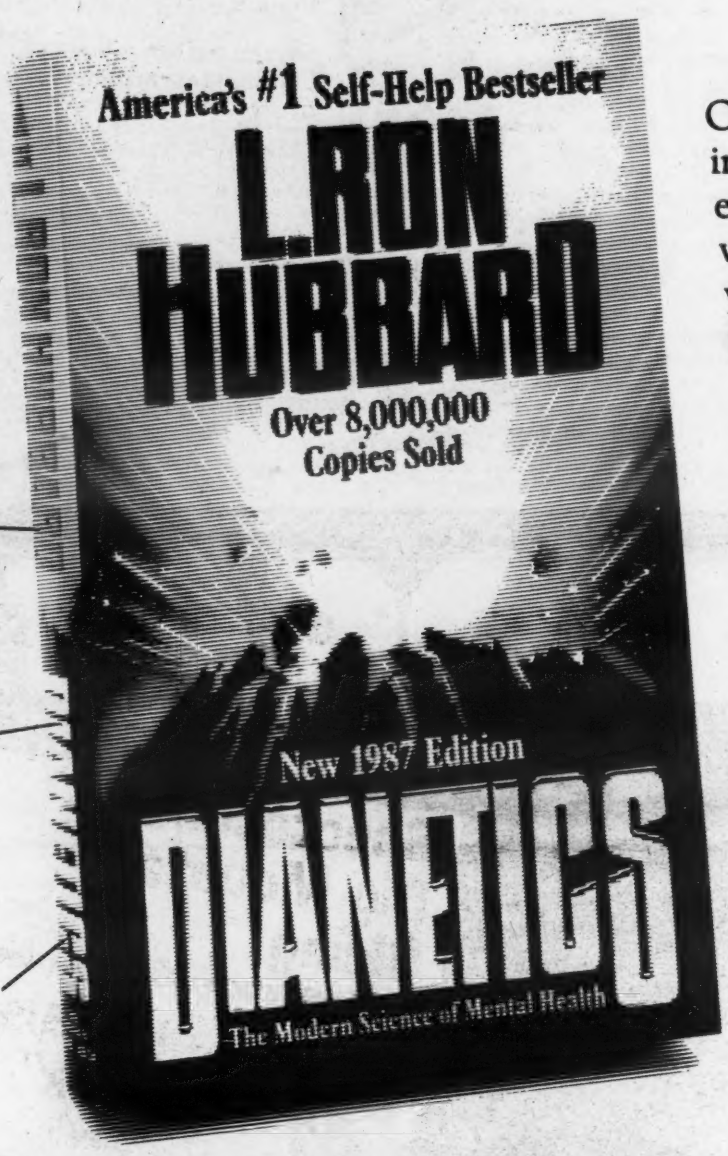

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Santos

Continued from page 30
half of *The People's Court.*

* * *

Every branch of the criminal-justice system seems to have failed Louis Santos and Colleen Maxwell.

The Suffolk County DA's office, headed by Newman Flanagan, probably should not even have brought the case to trial, given the weaknesses in the identifications of Santos. In choosing to retry Santos, Flanagan's office revealed that it is less interested in convicting the right man than in convicting someone.

The judiciary also failed Santos, whose case should have been dismissed at the probable-cause hearing. Judge Sandra Hamlin, a former prosecutor, displayed the bias of her background in conducting the first trial. Her flagrant failure to dispense justice impartially, particularly in a three-hour charge to the jury in which she not only invited them to return with a guilty verdict but virtually insisted that the precedents required it, drew the well-deserved ire of the SJC.

Finally, the jury system failed Santos. In all likelihood, he would not have gone to jail if in his first trial he had been judged by a jury of his peers. But the jury that convicted Santos in 1985, like many of the panels that sit in Suffolk Superior Court, was composed largely of middle-class whites. It contained no black males and only two black females, one of whom was the sole juror who held out against Santos's conviction for most of the four days of that panel's deliberation. She was the only juror familiar enough with the world in which Santos lived to be able to intuit his innocence.

People of color, particularly males, are underrepresented in many, probably most, Suffolk County juror pools. Of the 96 people in the original pool for Santos's second trial, there were no black males and only six black females, one of whom was selected for the actual jury.

This underrepresentation of blacks is, according to Jury Commissioner Paul Carr, not the product of any intentional bias in the system. Juror notices are sent out to people chosen at random from the census rolls. (Census officials have acknowledged that a disproportionate number of blacks and other minorities are missed in their count; still, their rolls provide a more representative and complete sample than any alternative database, such as the voter list.)

Rather, the problem, Carr and other court officials suggest, is the growing phenomenon of juror delinquency. They estimate that between 15 and 25 percent of those called for jury duty are simply ignoring the summonses. The problem has reached the point that delinquent jurors are being brought into weekly hearings held in the court clerk's office and reminded that they risk criminal prosecution.

These hearings may eventually stimulate greater compliance, but the leaders of the black community — particularly those who have howled the loudest about the abuses of the criminal-justice system — have a role to play here in making sure that their people participate in that system. For only through such participation can they be assured that the right people — and only the right people — get put away. At a time when both the victims and the perpetrators of the tide of homicide drowning the city are black residents of the ghetto, it is vital that their neighbors assume their rightful role in the system, for only then will we have fewer Colleen Maxwells, Louis Santoses, and Anthony Adamses in our future. □

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JAMAICA PLAIN F for veg creative coop Lrg house No cigs/pets Pos. att & commit $240+ Avail 3/24 524-2147 or 983-5213

NEWTON CENTRE Need 2 rmmtes M/F 25-35 for huge super lux Vict. New kit & bths, lg yrd, pkg, nr everything. Shr w/2 indep prof M w/lively lifestyles. $500/650. 332-6056

SCITUATE yr round avl 5/1. Live on the big pond. 4BR ocean front hse. $600+, pro's only. Bob 545-8216

SOMERVILLE 1M/2F lkng for 1M 28-35 for 1BR in 10 rm house. $275+utils. Call Laura 666-0222

SOMERVILLE 1 or 2 rms avl ASAP. Clean, quiet rms. $275+. 10min to Harv T. Call Lisa or Carmen 625-8379

SOMERVILLE/Davis Sq. Big 3F sk 2M/F to shr lg 2fl twnhse 2lv rms e-i-k 2fl/2bth w/d dw pkg no pets $400+utils 628-7485

WATERTOWN 1BR in 2BR hse. Off st prkg, yd, w/w, nr bus. Furn or non frn. $350+ util. 547-6990

ROOMMATES

ALLSTON 2F, 3M, pref F, lrg hse, nr B line, 66, 57, 76, 86, no smkg, quiet St. w/d avl 4/2 $262+utils. 787-8980

BELMONT 1F seeks 2M/F 25+ non-smkrs for semi-loop apt near bus. 15 min to Hrvd Sq. no pets. Bdrm $195+utils Avl 5/1. Bdrm, study, bth $390 +utils avl 6/1. Call 489-3018

BELMONT 1M sks 2M/F to shr 1/2 spacious hse. 2liv rms, 3BR, T bus to Harv Sq, mod kit, w/d, frplc, $425+, 484-0972 after 6 Greg

BELMONT, 3grad/prof sk 1-2 M/F for room in renov attic/loft w/almost 500sf, w-i-clst, pvt bth, skylts, a/c, storage. Pkg, lndry, DW all FREE $560 489-4626 lv msg

BELMONT, Mature, quiet hsemte wnted for lrge sunny, duplex. Livng rm, dining rm, sun rm, 2 porches. $400/mo Francis 489-5787

BOSTON-nr T etal 2BR mod furn apt-pond view-rmate resp 30+ $500mo/full apt $1000+utils Jim 848-5929

BOSTON/Waterfront prof GM 40 sks rmmte for luxury triplex apt, ac, d/d, $550/mo avl immed, 227-6246

BRIGHTON 2F sk 1F or cple for Cleviand Circle apt, quiet, no smkng/pets, nr T. $315 incl ht, avl now, 731-0238

BRIGHTON cleve cir 1F 26+ for sunny 2BR, $475 htd, lndry, pkg, avail 6/1 Fall option 1blk to T 787-0248.

BRIGHTON rmmte wanted for large 4BR, e-z parking avail. 4/1, 5/1 $333+ Call 789-4741

BROOKLINE, 2F sk F over 28 for 3rd BR in hse, avl 6/1 $330+/mo no smk or pets, Alice at 232-4274 or Stephanie 277-6767

CAMBRIDGE, 1M 30, sks prog person 25+, for wholistic, indep home, nr Fresh Pond, nosmk/pets, $350+. 876-0640

CAMBRIDGE, large 2br near Ale T, st prkg, porches, in trpl decker. Sks M/F prof 20's. $400. Steve 547-6891

CAMBRIDGE sk F for indep hse w/2M & 1F, mod kit, d/d, w/d, yard, nr Red & Gr Ts, $248+ 492-1721

DON'T PASS THIS UP!
ALLSTON, Hrvrd Ave, Comm ave. 2nd flr, 2BR apt, Nr T, shops, and very clean. $395 incl ht/hw. Avail Now! 738-4728 lv msg

HARVARD SQ., 1BR avl in 3BR apt. $317/incl ht. F nonsmker. 30+. No pets, call after 10am. 491-1107

JAMAICA PLAIN, 1M seeking to shr 2BR condo near Pond & center $350. 292-8395(w), 524-4128(h)

JAMAICA PLAIN mod 2 rms in 4BR, w/d, all utils, sec alarm, hw flr, nr T, avail immed $400 262-6437

MILTON, mature, straight 30+ wnt to shr 2nd flr apt, smkrs ok, sunny BRs, WD, 5min walk to T, nice nbhd, $300+ 696-2681 mornings

MISSION HILL, man seeks eclectic M/F 30+ to shr apt. Prof w/arts bckgrnd desrd. Grad std OK, w/d. $265+, no dog haters, dweebs or slobs. 734-7757

NEWTON Lge 3BR apt needs 2rmmts for 4/1. Cls to 128, Rts 90 & 16. $345/mo incl pkg. Neil (617) 969-5010

ROSLINDALE April 1 prof F/M to share 2br apt, rent $250/mo, call Kenny 327-1067, 523-6103

SOMERVILLE/ DAVIS Sq. F sks F to share lg sunny 5 rm apt. Wd flrs. $388 ht incld. Avl 3/1. 625-6016

SOMERVILLE, Nr Union Sq. 3M grad stds sk 1more to shr nice apt nxt to Lincln Pk, lndry, semi-furn, $300+ utils, Steve at 625-6823

NEAR EVERYTHING
SOUTH END, 1F, 1M sk 3rd F/M to share 3BR apt. No smoking, Nr T. Sundeck w/ view. Large eat-in-kitchen, livng rm, $400/mo+util.

426-2427

SOUTH END, 3 GMs sk rmmte for 4br nr Pru, Mass av T, $400 incl ht, avail now, no deposit. 267-7860

WALTHAM M/F non-smkr 24+ for spacious 3BR apt w/on-st pkg, $270+utils, avl 5/1 for summer sublet or permanent, 894-5727

WATERTOWN 2 F sk 1 F to shr spac 3BR apt. LR, DR, enclosed prchs, hdwd flrs, w/d, off st pkg. Nr Harv Sq & bus lines. No smk/pets. $330+ utils 924-1551

WATERTOWN, prof F 24+ to shr spacs 2BR apt in 2-fam duplex. Nr bus, quiet st, sunny deck, porch. $300+. No pets. Avl 4/1. 924-6887

WATERTOWN short or long term, avail immed. Please call for details eves. 926-5657

WINTHROP Nr airport. $228/mo ht incl. Clean, safe, respsbl, prgsv. Pref nsmk 25+. 539-0471, 846-9571

ROOMS TO RENT

BOSTON, Somerville line. $70-90/wk. JC. 666-4130

BROOKLINE, frnshd rm in distinguished home, shr ba & kitch, next to MBTA. Prof F. $350. 566-1898, 232-4256

SEASONAL RENTALS

SHARE VACATION HSE on Ptwn/Truro line nr bay & ocean May-Oct. $800/ person total. 646-8698

SUBLETS

APRIL SUBLET
BROOKLINE Nr T nice room w/kit only $200 no sec. dep. Call soon 738-1638 Double for just $250!!!

NEWTON lovely lrg 1BR in vict home, furn parlor, 2bthrms, lg kit, easy access to Mass Pike & 128, April 1-Aug 1 w/option to renew. $325+utils, 332-4604

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CHECK FOR MORE REAL ESTATE ADS IN THE LIFESTYLE SECTION

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THERE'S BIG BUCKS IN DRY GOODS.

Introducing Michelob Dry. A beer that's bold, less sweet, with no aftertaste. A beer that's taking the lead in a new category.

Simply put, Michelob Dry is a great new way to bring more customers into your store. And with its super premium pricing, that means higher profitability.

Interested? We knew you would be. So why not contact your local Anheuser-Busch representative today about exciting new Michelob Dry. And take the lead with us. **NEW MICHELOB DRY.**

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VOL 19 ISS 12 MR 23 29 1990 MI

THE BOSTON PHOENIX, SECTION TWO, MARCH 23, 1990

URBAN EYE

HOT THING

Kenzan vases

A contemporary adaptation of ikebana (traditional Japanese flower arranging), kenzan vases are a triumph of understatement. Each little spike-filled, matte-black holder is designed to support a single long-stemmed flower, maybe a red tulip, from its cut end. The best kenzan vases are deceptively heavy, and they have to be. Try holding a flower from the bottom. (The vases pictured are made of brass and lead.) What you get is an elegantly balanced and cantilevered blossom as it might have looked growing from the ground, delicate and simple, naked, and very romantic. Expect to spend from $16 to $60 for a good vase, unless you want to keep picking up your flower. You'll save money buying tulips one at a time.

Kenzan vases are available at Eastern Accent, 237 Newbury Street, Boston.

— DR

DIAL TONES

Sports Museum quiz hotline

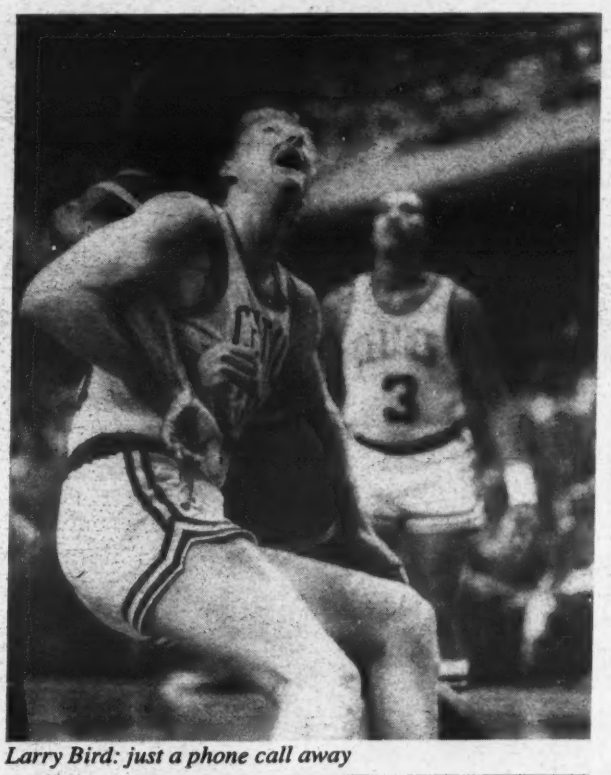
It's not exactly Dial-a-Porn, but for Boston sports junkies, the Sports Museum of New England's new quiz hotline might be just as titillating.

Here's how it works: dial 1-976-FANS (push-button phones only) and choose from a menu of the four major sports. Say you pick basketball. A tape of a Celtic player's voice will come on the line (Larry Bird has volunteered his services; Steve Grogan for football, Cam Neely for hockey, Ellis Burks for baseball), and he'll ask a basketball-trivia question. Answer the question correctly and move on to another question. Answer five questions in a row and win a prize (Sports Museum T-shirts, autographed pictures of the athletes, etc.).

The player who answers the most questions in a given day wins tickets to see the Red Sox, Patriots, Bruins, or Celtics. And for the consummate sports wacko, the player with the most correct responses in a month wins the chance to go one on one with the Birdman, to be the Red Sox bat boy for a day, or any other of an assortment of ultimate local-sports fantasies.

The line should be operating within days and will cost 95 cents a minute. Proceeds benefit the Sports Museum of New England.

— Mark Leibovich



Larry Bird: just a phone call away

PETER TRAVERS

INSIDE

CLOTHES ENCOUNTERS
WHAT'S IN, WHAT'S OUT THIS SPRING

OUT THERE
AN OPEN LETTER TO FREUD

PARTY POLITICS
GETTING WACKY WITH THE GOP

WEEK *at a glance* MARCH 23-29

3/24 Danger, danger! Will Robinson is back. Bill Mumy, who played *Lost in Space's* young hero, comes to Brandeis University, in Waltham, today for a comic-book and science-fiction fest. Peter David, the pen behind *The Hulk*, and DC Comics writer Mike Gold will also be on hand. It begins at 10 a.m. in the Hassenfeld Conference Center. Admission is $6. Call 736-7192.

3/25 Johnny Most has made Celtic fiddlin' and diddlin' famous in Boston — but we doubt this is what he has in mind. Today Boston College hosts an Irish Fiddle Festival featuring 16 of the country's finest fiddlers. A lecture begins at 12:30 p.m., followed by dancing and a jam session with the stars at 2:30 p.m. and a concert at 8 p.m. Everything's free except the concert ($10). Call 552-4843.

3/29 When John F. Kennedy instituted the Peace Corps in 1961, he noted, "Governments may come and go while lasting personal friendships and impressions remain." But even then, could he have imagined young Americans welcomed into Hungary, Poland, and Czechoslovakia? Representatives from the Peace Corps discuss programs in these and other countries today at 9:30 a.m. at Boston University. A film follows at 7 p.m. It's free. Call 565-5555.

— GR

URBAN EYE

Boston's Bulletin Board

MARCH 23-29

Contributors:

Timothy Gower
Lamar B. Graham
Caroline Knapp
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Gail Ross
Don Rubin

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REPORT CARD

Heard enough?

Images of Boston are a dime a dozen — mention the Hub to those who have visited the city and they think of brownstones, triple-deckers, and a ragged skyline of mismatched skyscrapers. But have you ever stopped and wondered what the city *sounds* like? From the comfortingly familiar to the gratingly repetitious, Boston has its own body of noises that make up the city's aural backdrop. Here's a look at some of Boston's soundmakers, and the frequency with which you can expect to hear them.

Number of planes screeching in and out of Logan Airport each day: more than a thousand.

Number of calls the Boston Fire Department responds to each day: about 126.

Number of downtown construction projects currently underway termed "sizable" (covering more than 50,000 square feet of space) by the Boston Redevelopment Authority: nine.

Number of times WBUR-FM hosts give the phone number for making contributions (353-3800) during pledge breaks: about 10 per minute.

Number of times you hear the Neighborhoods perform "Prettiest Girl" in a year: about 200.

— TG

THE MEANING OF LIFE

LITTLE GREEN INSURANCE SALESMAN

Its creator is calling it the pet rock of the '90s, but selling it as UFO abduction insurance.

"I'm making fun of insurance as much as I'm making fun of UFOs, " says Mike St. Lawrence from his earthly headquarters at the UFO Insurance Company in Altamonte Springs, Florida.

St. Lawrence carefully screens applicants. "I ask them: do you have a sense of humor; do you take this coverage seriously; were your parents related before they got married? If they answer yes to more than one of the questions, then I won't sell them a policy."

For $19.90 plus $2 shipping and handling, St. Lawrence will send humans a gold-bordered policy suitable for framing, a frequent-flier endorsement, a claim form, and a painter's hat emblazoned with the message "Beam Me Up, I'm Covered."

If the terms of the policy are met, St. Lawrence explains, the beneficiary may collect $10 million. Terms of payment are $1 a year for 10 million years.

Double indemnity may be collected if the aliens refuse to practice safe sex, if the encounter results in any offspring who may be described as the next missing link, or if the aliens refer to the abductee as a food source.

Humans with a sense of humor and a yen for gag gifts can contact St. Lawrence at (800) 443-6858.

— John P. Mello Jr.

ROGER JONES

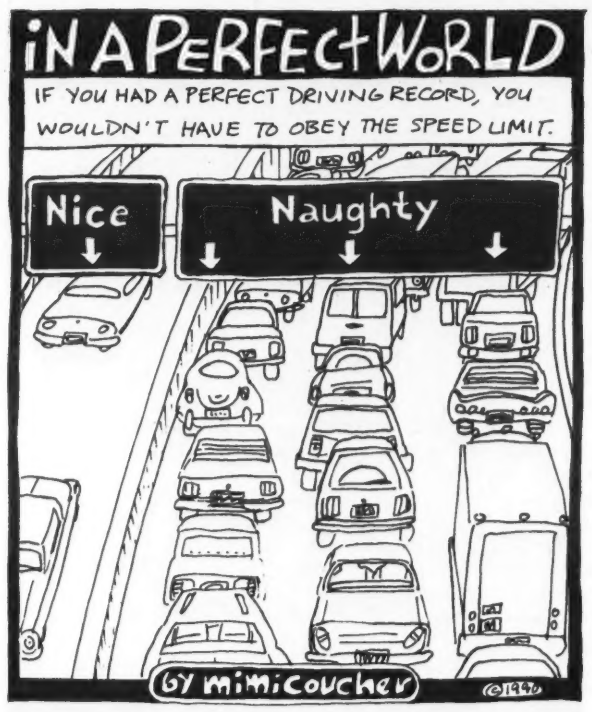
PAUL SANCES

Overheard at Loews Nickelodeon theater, at the edge of the BU campus, minutes before a Sunday matinee of Kenneth Branagh's *Henry V*. A man and woman in their mid 30s are talking about a jazz combo of which one of their friends is a member.

She: I'm sorry. I just can't bear to go and see them anymore. It's too ... scary.

He: You're right. They're not just boring — they're *frightfully* boring.

— LBG


iN A PERFECT WORLD
IF YOU HAD A PERFECT DRIVING RECORD, YOU WOULDN'T HAVE TO OBEY THE SPEED LIMIT.
Nice
Naughty
by mimicoucher
©1990

Marc Johnson: astral artiste

MARK MORELLI

CORNER STORE

Mud Man

Driving through Inman Square, you may find your eye drawn to the great yellow-and-green stuffed-cloth palm leaves waving in the breeze atop a blue sign that reads "Marc Johnson: Interplanetary Potter." Such a sight almost compels you to stop the car and venture inside.

Should you do so, you may be taken aback by the birds adorning the galactically oriented ceramist's low-ceilinged basement shop. But potter Marc Johnson makes and sells the real thing: intelligently decorated, understated ceramics of solid design. There are vases made of spheres with their tops lopped off and bound with a ring like Saturn's. There is the huge black platter with a clay ice-cream cone turned upside-down on it, just beginning to melt. There's a raspberry-and-gray casserole. And there are mugs — indeed, an entire tea set — decorated with maps of the Earth. Not all of it's cheap — prices range from $7 to about $60, with the occasional item going for more — but then, gone are the days when pottery was poor folk's china. Nevertheless, the interplanetary potter's prices are very reasonable, relatively speaking, and the impulse reflected in his work — a childlike, whimsical fascination with the world around him— is even more appealing.

Mud Man, at 198 Hampshire Street, Cambridge, is open Monday through Saturday from 9 a.m. to 6 p.m. The phone number is 868-6222.

— KP

TAX TIPS
FOR ROCK-AND-ROLLERS #2

So you want to be an artist. So you want to be different. Well, we've got some good news and some bad news for you. This week, the bad news: while the nine-to-fivers fill out one quick form, you have to fill out at least four, possibly more. Among your weapons: forms 1040 and 4562 and schedules C, SE, and possibly A and B.

But wait, there's more. As an artist, you don't lose seven percent of your weekly wages in Social Security taxes like the rest of us, but you do have to cough up 13 percent of your earnings for self-employment taxes. It gets even worse when it comes to state and federal taxes. The rest of us may be victims of weekly attacks on our paychecks — $5 here to the state, $15 there to the feds. But if you haven't been surrendering a little bit each week (*i.e.*, paying estimated taxes during the year), you'll have to pay it all up by April 15. In addition, George Bush will hit you with an 11 percent penalty on what you owe, and Duke and company with 18 percent. One consolation: if anyone's in a bigger financial mess than you at this point, it is they.

Enough doom and gloom. Tune in next week for the good news — deductions.

— GR

GREAT GOOF

Men Who Hate Themselves and the Women Who Agree with Them

Thanks to David Rudnitsky, men now have their very own consciousness-raising self-help book. At last, no more deluding ourselves with confidence (aren't you Neanderthals learning anything from Oprah?). *Men Who Hate Themselves and the Women Who Agree with Them* (New American Library, $6.95, available at local bookstores by the end of the month) is designed to let us guys understand why we're scum and how we're kidding ourselves if we think we have a right to enjoy life. Some of his (so-called) data appear below.

Percentage of men who hate themselves, by college major:

Chemistry	**42**
Art history	**99.4**
English/Comp lit	**99.9**
History	**50.1**
Pre-law	**17**
Pre-med	**0.003**
Psychology	**100**
Journalism	**101**
Business	**2.1**
Political science	**34.7**
Philosophy	**200**

Percentage of men who hate themselves, by favorite movie:

Patton	**1**
True Grit	**1**
An Unmarried Woman	**99.888**
The Graduate	**50**
Midnight Cowboy	**50**
Casablanca	**0.0000031**
Gidget Goes Hawaiian	**107.45**
Little Caesar	**0.001**
Little Women	**100**
Friday the 13th	**45**
Thursday the 28th	**98.0003**

— Charles S. Berry

OUT THERE

Freudian slip
An open letter to Sigmund

by Caroline Knapp

HEIDI STETSON

Herr Dr. Freud,

After reading the news about you in the *New York Times*, I figured you must be pretty bummed out, so I thought I'd drop you a line.

Tough times, eh, Sigmund? I mean, one minute you're the founding father of psychoanalysis, king of the therapeutic hill, and next thing you know, scientists are raking you over the coals and the *Times* is blasting you in a headline: AS A THERAPIST, FREUD FELL SHORT. Whew.

Revisionist historians have been on your case for a while, but this was an especially savage attack. They're calling you manipulative and mercenary. They say you twisted the facts of your most famous cases to fit your theories. They say if you were a practicing therapist today you'd be brought up on medical-malpractice charges. Kinda tough on the old ego, I'd say.

Especially when you consider what a change this is. I mean, I know about this stuff. My father is a psychoanalyst, a shrink after your own heart, and I grew up knowing all about your reputation. I remember when my folks had cocktail parties and I'd peer into the living room now and then and watch the shrinks in action. They loved you, Sigmund. They revered you. A lot of them even looked like you — the high foreheads, the little white beards. You were their leader, Sigmund. Heck, they called you "The Master."

And you had quite an influence. I saw it in those same shrinks. They'd flock to psychoanalytic meetings to talk about you like singles flocking to Club Med; they'd sit and pore over your theories for hours on end, debating, screaming at one another, shouting out "Denial! Denial!" every time another analyst disagreed with them.

I saw it in my dad, too, in the way he saw the world and talked to me about it. He encouraged me to think about the dreams I had. He asked me probing questions about the things I said and did ("But *why* did you feed the dog an entire box of Fig Newtons?", "*Why* did you feel compelled to hit your sister?", "*Why* were you caught smoking in the girls' bathroom?"). I grew up with an unquestioning acceptance of concepts like "projection." And though I can't really remember how I learned about you (dad never exactly took me aside and told me the facts of Freud or anything), you were always sort of there, always making your presence felt, always injecting yourself into the household dialogue. "There is no such thing as an accident," he once said, after I'd broken a bottle of milk on the kitchen floor. "You are expressing hostility toward your mother" (he denies this, but it's true).

And I guess I saw your influence on myself, too. After a while it didn't even occur to me that my dad had a rather strange way of making a living — that while other kids' parents went off in the morning to companies or courts or hospitals, he trekked out to his office and sat on a chair while some poor slob lay on a couch and free-associated next to a box of Kleenex. And after a while, I simply assumed certain things about human behavior — that people are secretly furious at their parents for letting them down when they were two; that sex is a deep, dark, mysterious business that requires 10 years of psychotherapy to figure out; that tortured little children grow into tortured big adults, because they spend their whole tortured lives trying to re-create the patterns of their tortured youths; and, of course, that therapy — Freudian, insight-oriented therapy — is the only route to peace of mind.

Yes, Sigmund — those were your ideas, your theories, creeping quietly into the unformed psyches of innocent little children everywhere. And that's pretty amazing. Before you came along, no one talked about things like the subconscious, let alone the ego or the id. No one gave a hoot about motives and urges. And as a concept, let alone a profession, mental health didn't even exist. But you changed the way we think about the world, Herr Dr. Freud. You changed the way we talk to one another and understand our inner lives. It's quite an achievement, when you think about it, but now they're all trying to strip you of your rightful place in history and call you a quack.

Not that I didn't see this coming — it was as predictable as a California earthquake. And you probably saw it coming too. You yourself always thought analytic theory should be continually refined. You yourself were used to skepticism and debate. And over the years, you probably came to expect a certain amount of Freud-bashing. First there was that mean book about you by Jeffrey Masson, who basically said you were full of shit. Then all those behavioral scientists came along and said, "Wait a minute! This is insane! No one needs to spend eight years lying on a couch to solve their problems!" And now it's the psychopharmacologists, out there lambasting the idea of the subconscious, and talking about how emotions are really just the products of biochemistry, and dispensing anti-depressants like candy bars from a vending machine. The writing's been on the wall for a while, Sigmund.

And frankly, I have to say I don't entirely disagree with the revisionists. I mean, you had some awesome ideas, Sigmund, but let's face facts: once in a while, you really did go off the deep end. I mean, did you really expect us to believe that every little boy in the universe falls in love with his mother at age five? That the fear of castration runs rampant? And as a female speaking here in the late 20th century, I can assure you of at least one thing: you were way off on penis envy. I mean, *please*.

Moreover, Sig, I have to add that growing up with your ideas has its problems. All that insight, all that probing, all that constant pressure to figure out why you're doing what you're doing instead of merely doing it — sure, it can make you a better person. But let's face it: it also makes the world kinda difficult, a little more complicated than maybe it has to be. And sometimes I can't help wondering if it all wasn't an elaborate plot on your part — after all, if you grow up assuming that all those grisly ideas about sex and anger and guilt are correct, you have to spend *years* in psychotherapy just trying to feel better.

But enough about that. In the end, I guess I want you to know that some of us out here are still supporting you, despite all this mounting evidence of your flaws (by the way, did you really think analyzing your own daughter was a good idea?). Sure, Sigmund, you had your problems, your theories had some holes. But you really were a major force in modern thought, a heck of a guy, really. And I can't say this about too many people: the world wouldn't be the same without you.

So don't let the Freud-bashers get to you too much. Keep up those defenses. (Try denial — I've always found it helpful.) And if you really start to feel down about any of this, just do what your followers have always done: accuse your critics of repressing the ugly truth.

Auf Wiedersehen, Sigmund,

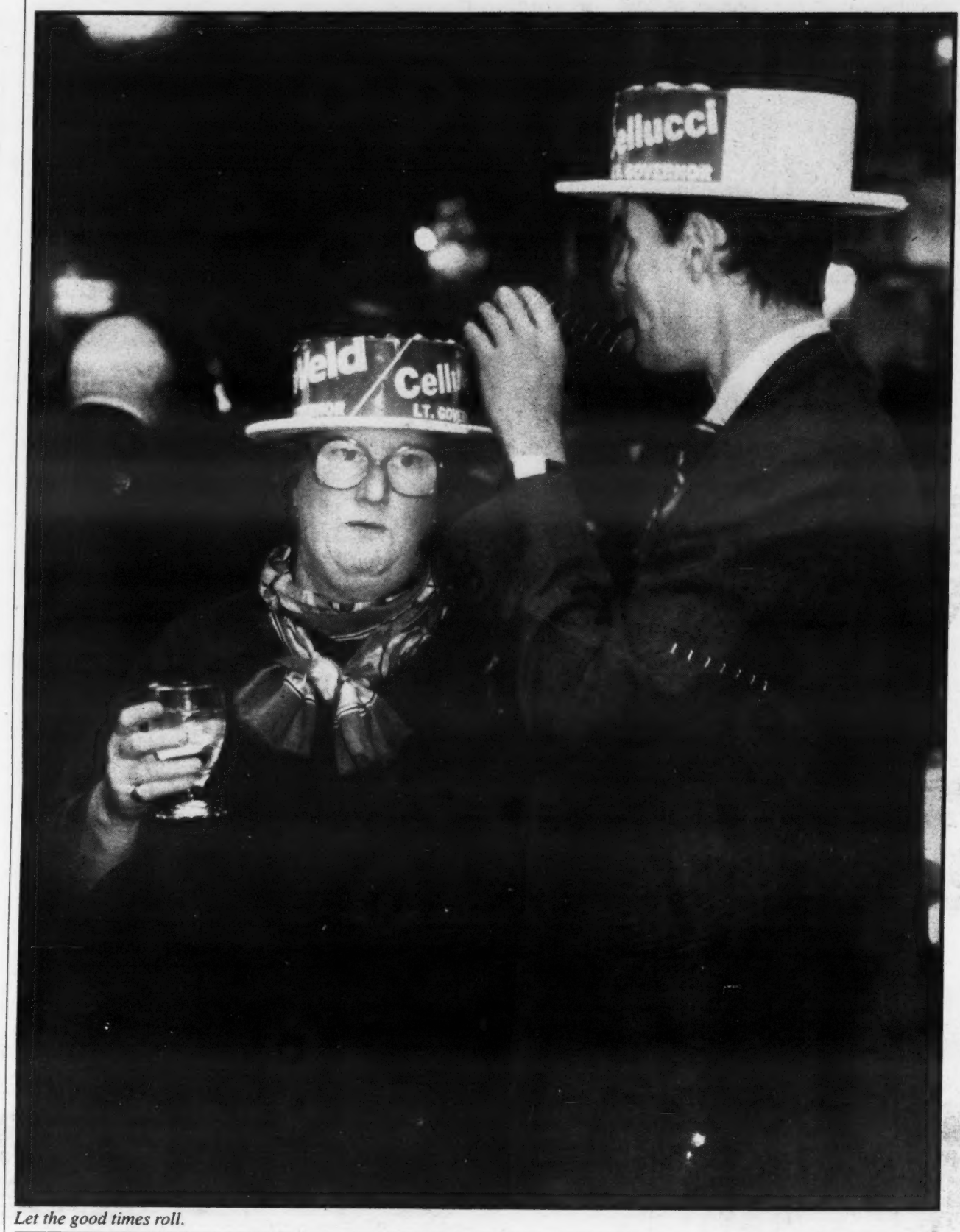
A fan

❑

Republican Party animals

How the GOP gets down

by Jon Keller



Let the good times roll.

ERIC RASMUSSEN

What do Republicans sound like when they talk to the porcelain?

We set up shop in the mezzanine men's room at the Park Plaza Hotel on March 9 in an effort to find out. And it didn't take long for a fiftysomething delegate from Randolph to burst in from the throng of convention-eve GOP partygoers and deliver our answer into the sink.

Based on comparative research performed at the 1988 Democratic National Convention in Atlanta, here's our finding: when Democrats chuck their chowder, it sounds like a RALPH; when Republicans play liquid ring-toss, it's more like an EARL.

It hasn't always been possible to pursue such scientific inquiry. The 1982 Republican state convention fit easily into a hotel ballroom. Name tags weren't necessary; back then, there were so few people in Massachusetts willing to admit to being Republicans they knew one another by scent. In 1986 the GOP nominated Vietnam-vet-impersonator Royall Switzler during deliberations at the Worcester Centrum and could have easily shared the hall with a demolition derby. Given who was nominated, it would have been hard to tell the difference.

Being politically irrelevant shouldn't necessarily mean you can't have fun, but in the past, local Republicans seem to have taken it that way. GOP parties have tended to be colorless affairs, with demonically eager, repeatedly face-lifted women sipping vodka-and-diet-tonics and hovering around the franks-and-blankets while their men engaged in prolonged bouts of deadly serious, unblinking, it-never-seems-to-show drinking. Occasionally an argument would break out over whether Elliot Richardson had betrayed party principles by lending his name to that damn pseudo-socialist Law of the Sea Conference. Once in a while things got so heated, two designated chauffeurs would duke it out to settle the matter.

But as we learned the other night at the Park Plaza, all that's changed. The party's social tempo — symbolized by the exuberant Technicolor yawn of our friend from Randolph — has changed for the better. We didn't stick around to double-check our results, but judging by the crush of exuberant conservative flesh swarming around the open bars and free buffets at various candidates' hospitality suites, there was surely additional half-digested testimony delivered that night. And that sort of joyous, carefree (but messy) overindulgence in food and drink is just one of a surprising number of dubious personality traits shared by both Republicans and Democrats when they gather for their respective political wing-dings. Lotsa brew-guzzlin', lotsa back-slappin', lotsa heavy breathin' — by God, that's politickin', American-style!

For one thing, there aren't too many political parties that have made such a

See PARTY, page 8

BNN TV
BOSTON NEIGHBORHOOD NETWORK

PROGRAM HIGHLIGHTS **Boston Cable Channels A3 and A8**

Introducing Another New Music Production

A verse play about Boston has been translated by composer Scott Wheeler of Emerson College into a dramatic cantata for chorus, soloists and chamber ensemble. His work will be cablecast on BNN-TV, Cable Channels 3 and 8, on Sunday, March 25, at 10 p.m.

"The Construction Of Boston" has been produced by Maggie Riggi and Amy Pipitone of the North End, BNN-TV access producers, who introduce music which is not customarily viewed on television.

They introduced Guonod's little known "Messe Solennele Ste. Cecile" (The Mass Of St. Cecilia) to BNN-TV viewers last year, cablecast also with a full compliment of soloists, choir and orchestra.

"The Construction Of Boston" was performed at Old South Church in January, 1989 with the John Oliver Chorale and Orchestra. The cantata was adapted from a text by Kenneth Koch. The conductor was John Oliver and the concertmaster Maynard Goldman.

"All my music life, I have worked in the theater — as a conductor, pianist, teacher, occasionally even as a singer and actor, but rarely as a composer," explained Wheeler who teaches in Emerson's theater arts department.

"So I was excited to discover Kenneth Koch's verse play, 'The Construction Of Boston' published in his volume of plays, 'A Change Of Hearts.' It seemed ideal for music. The verse was beautiful, the subject funny and original and it had never been performed in Boston.

. . . "Originally the chorus part was spoken by two men, but I was struck by its aptness for choral singing, so I asked for and received permission to adapt the work as a dramatic cantata for soloists and chorus. It might also be called a one act opera, a masque, a pageant or a musical comedy, depending on one's definition . . ".

Wheeler teaches at Emerson College and is also artistic director of the Dinosaur Annex Music Ensemble. In addition to his concert music, he has written music for films, plays and dance. He has studied at Amherst College, the New England Conservatory Of Music and Brandeis University.

The BNN-TV access producers who have produced this cablecast are also creative in their fields.

Ms. Rizzi is a jazz musician, a graduate student at the New England Conservatory, a music teacher and a bassist.

Ms. Pipitone is a photographer and fiction writer.

They have superimposed Boston images on their video production throughout the performance of the cantata. They are now working on another video production: a Big Band concert which took place at The Esplanade last summer.

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CLOTHES ENCOUNTERS

FIT TO BE UNTIED

Tie your shoes! You're going to trip on those laces and kill yourself.

Used to be, the only person who walked around all the time with his shoes untied was your kid brother. But nowadays, shoelaces really *don't* stay tied, do they? Particularly sneaker laces. Think about it. Did you double-knot your old Pro-Keds or Chuck Taylors? No. In fact, if they got wet you couldn't even get the standard bows undone. But today's new Reeboks and Nikes and whatnot? Even the double knots come loose.

Why?

Chalk it up to manmade fibers.

See, sneakers used to have cotton laces. This was back when only kids and jocks wore sneakers. Then, about 10 years ago, according to Michael Raus, of the General Shoelace Company, of Louisville, Kentucky, sneakers became stylish. And people began demanding laces in colors and designs that matched their new shoes and clothing. Shoelace manufacturers quickly discovered that polyester laces made for brighter colors and more-crisp designs. So they switched — with such ferocity that 98 percent of all athletic shoelaces sold today are made of polyester. "The cotton shoelace," Raus says, "is for all practical purposes dead in the athletic market."

However, Raus insists that good polyester laces — such as the 6000 color, design, length, and thickness combinations sold by his company, for example — are stronger than cotton and stay tied just as well. If people have problems, he says, it's probably because many sneakers come out of the box with inferior laces — possibly made from low-grade poly or a poly-nylon blend of some kind — that defy efforts to keep them tied. His advice: if your laces keep dragging the dust, replace them.

And take heart. Most dress shoelaces are still made from cotton. The natural fiber is still classier.

— Lamar B. Graham

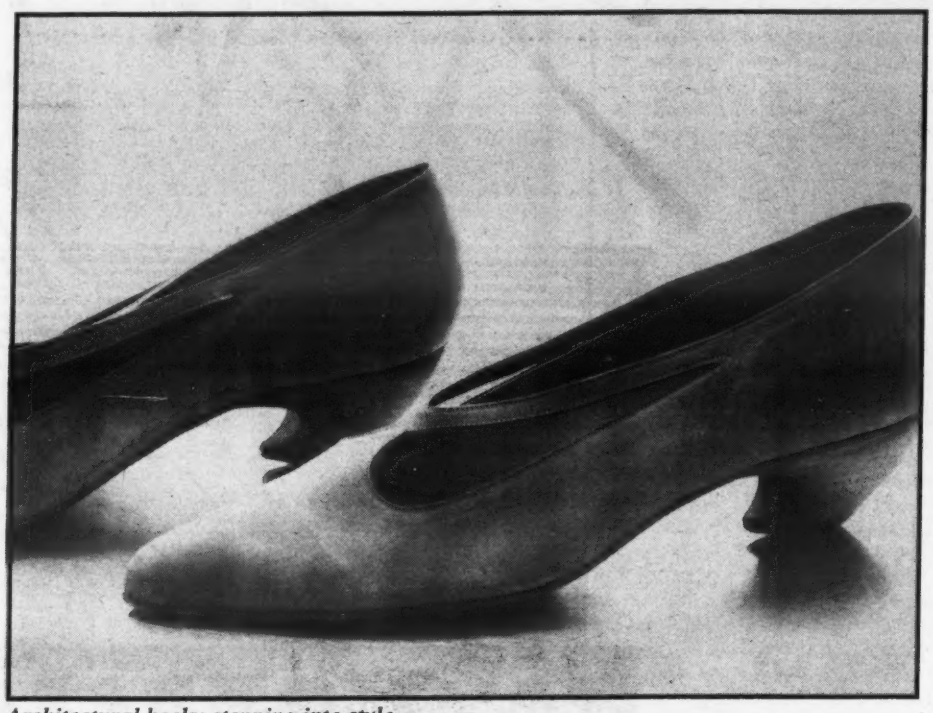
Leather laces: a dying breed

MARJORIE SIEGEL

TREND ALERT

What's out	What's in
Flats	Architectural heels
English elf-toe shoes with silver buckles	English button shoes inspired by Hogarth drawings
Shredded dungarees	Wet eyeliner
The '80s	The '70s
Cocaine	Marijuana
Ponytails on men	Wigs
Richard Greico, of *Booker*	Lyle, the Effeminate Heterosexual of *Saturday Night Live*
Plaid	Daisies
Coordinated jewelry	Nose rings — for the next five minutes
Trends	Imagination

— Robin Vaughan



Architectural heels: stepping into style

PHOTO BY KATHY CHAPMAN; SHOES COURTESY OF RICCARDI

HOT COUTURE

If you buy a lot of fashion mags, you've probably figured it out — they're usually just a tease. Even if you find the outfit of your *Vogue*-induced fantasies on some wistful Newbury Street pilgrimage, the shoulders are bound to be one size too big and the hips three sizes too small. And the price? About the same as your monthly salary.

Next time, skip the shopping and go where the clothes are made to fit you, in any fabric or color you choose. Where a custom dressmaker will whip up your fantasy outfit from a sketch, a photo, even several photos, combining them — a sleeve from this design, a bodice from that one. And in most cases, it'll cost you a lot less than off-the-rack couture. Here are some of the best such dressmakers we found. (Keep in mind the prices do not include material.)

Shawmut Place, at 274 Shawmut Avenue, Boston, makes clothes at some of the lowest prices, with dresses for as little as $80, slacks for $40 and up. Evening gowns start at $100, for those with simple patterns, and go to more than $800 for more exotic designs. That's still less than most store-bought designerwear. Shawmut Place also paints fabrics and, in a pinch, can turn out an evening gown in as little as three days.

Jean's Dressmaking, at 36 Fairfield Street, Boston, is about as inexpensive as Shawmut Place. Jean Oh, a pleasant woman whose wonderful laugh is enough reason to keep coming back, works fast and can turn out a gown in a week or less.

Hermes and Linda Muñoz, who own **Hot Stitches**, at 47 West Street, Boston, create their own designs but will make yours as well. Theirs is a somewhat pricier operation, but it's still worth looking into — particularly if you're into exotic leatherwear. As Hermes says, "If it isn't hot, don't wear it." The couple just finished a remake of a black-leather Ferragamo evening gown. The price: $1000, including all 28 square feet of soft, supple leather.

The best of the dressmaking shops we found was **Meaux**, at 1798 Mass Ave in Cambridge. Owner Maureen O'Grady's own designs are on display at the Porter Square boutique. They are expertly stitched and exude style, which is something to consider when placing your designs in her hands. O'Grady's prices are nearly as low as Jean's or Shawmut Place's, and she's fast — she recently made a wedding outfit in four days. Meaux had the biggest selection of fabrics we saw, which O'Grady will dye or silkscreen to your specs. Best of all, she seems to relish complex designs.

The human touch is perhaps the biggest perk of custom tailoring. The dressmakers we spoke to take an old-fashioned pride in their work. Jean Oh says she's filled a wall with postcards from satisfied clients. O'Grady and Salma Khoori of Shawmut Place will even go to Chinatown to help you pick out fabric. One dressmaker, whom we won't name, has confessed to sewing gratis for customers in need. Which beats the wham-bam-thanks-for-your-Visa-ma'am approach by a long shot.

— Gail Ross

FASHION OBIT

City shorts

"Fashionable city shorts." Translation: shorts you wear with a suit jacket or a blazer. And stockings and heels. To work. Gag me with a pair of hot pants.

This ridiculous fashion trend rears its ugly little head once every decade or so and lasts for a little while. Then sensible women crush it like a vile bug and it goes away.

Let's hope it goes away soon. Armani and Krizia are showing them. So are Calvin Klein, Ralph Lauren, Louis Dell'Olio, Donna Karan, and Anne Klein. They violate sensible fashion laws in almost every case.

First, suit jackets and blazers are meant to be worn with pants or skirts. Blazers and shorts only look acceptable in very old photographs of little boys on yachts, and even then they look kind of dumb. Second, shorts are inherently casual, meant to be worn outdoors, on the beach, in hot summer weather. Dress 'em up in fancy material like linen, put cuffs on 'em, pair 'em with a jacket, and they still look casual. The wearer looks like a fashion schizophrenic. Third, the idea of "city shorts" or "business shorts" is in conflict with the female fashion memory. When a woman puts on a pair of shorts, her instinct is to put on a pair of sneakers and a T-shirt, and tie her hair in a ponytail. Shorts have a youthful, carefree feel. It is virtually impossible to assume an air of authority when you're wearing them. And to sit in an office or a business meeting in a pair of shorts is to invite the feeling that you're a fraud, something women already struggle with enough.

So zap the idea. Keep the trend *short*.

— Caroline Knapp

In your ear

JEFF THIEBAUTH

TOWER OF BAUBLE

The appearance of a new store in Harvard Square is always noteworthy, and all the more so if it stocks the stuff of frivolity. Soho, which made its debut on the scene in mid December, carries jewelry of an overwhelming variety. There are terribly gaudy pieces bedecked with oversize fake jewels. There's the Cartier-cougar rip-off. And there are plenty of porcelain and enamel-on-copper earrings.

If none of that suits you — and if you are a Square regular, it very well may not — take a second look around. On the wall we noticed a collection of spectacular earrings. Some were composed of geometric shapes in sterling, festooned with amethyst cabochons or turquoise chunks. Others, equally bold, were gold-plated. There were also some cool aluminum bracelets, which looked as if someone's kid had made curlicues and called them bangles. We'd definitely wear them — maybe even a few at a time, since they were around $30.

Owner Linda Blankenship, who's also a hairdresser, says prices start at $5 and go up to around $150. At prices like that, staying trendy is only a few dollars away, so watch for the shoulder-dusting chandelier earrings that should appear at Soho soon.

Soho, at 10a Church Street, in Cambridge, is open Monday through Saturday from 11 a.m. to 7 p.m. and on Sunday from noon to 5 p.m. starting in April. Call 354-4335.

— Ketura Persellin

Something to sneeze at

JEFF THIEBAUTH

BEYOND KLEENEX

A friend once told me about a woman named Iona Hanky. This is pure speculation, but it seems likely that in her heyday she piled her honey-blond hair high on top of her head and carried a maroon patent-leather pocketbook at all times. And indeed, she must have had a whole drawerful of hankies. These were the parachutes of Aphrodite, starched, pressed into neat little squares, and lying in wait, ready to be dropped at the feet of prospective suitors.

Alas, hankies are no longer good for dropping: likely as not, they'll only be trampled by an unsuspecting lug's Doc Martens. They're still good for blowing noses, though. And one solitary hanky, hand-washed regularly, will save those trees that would otherwise give their lives unto tissues.

Okay, no one expects you to give up the convenience of tissues for all time. Still, how many mornings have you caught yourself with a nose like a leaky faucet and not even one crumpled tissue in your pocket? Wouldn't it have been nice to find a crisply pressed square of hanky instead? It is, after all, ever so much more acceptable than a sleeve.

Once you've been sold on hankies, you may discover they've gone the way of the Edsel. The major department stores carry the men's variety in plain white, which certainly do the job. But at the Boylston Linen Shop (188 Mass Ave, Boston, 266-5109) you'll find a small but solid selection of good, old-fashioned women's cotton-cambric hankies from China, with cutwork and hand-embroidered floral designs. Small ones are $2; larger, $2.98.

— Stephanie Zacharek

THE STOCKING MARKET

Given all we've learned about ultraviolet rays and premature aging, it's pretty hard to justify contracting skin cancer just so you can go without pantyhose in the summer. Granted, untanned legs take on a certain phosphorescent, fishbelly glow in July sunlight, and January's support hose seem out of place anywhere but in a convent during the warm seasons. But this summer there's another choice.

Designers such as Calvin Klein, Norma Kamali, and Donna Karan are coming out with light, soft-toned hosiery for spring and summer that may actually represent an amicable meeting of style and common sense. The effect is soft-toned polish — just a brush of color against the skin. "The look is very natural," says Liz Cohen, accessories manager at Bloomingdale's in Chestnut Hill. "The new colors go from natural shades to soft pastels — very light yellow and very light pink, for example — that are so sheer you can see skin underneath."

The colors are available in two-way-stretch fabrications (which can be worn comfortably into May) as well as ultra-sheer summer varieties, and range from about $5 to $15 a pair.

— Robin Vaughan

Party

Continued from page 4

rapid leap from domination by a starchy upper-crust elite to control by masses of polyester-clad conservatives with ethnic-sounding surnames. It's all happened so fast the disparate elements still mix at the party's social occasions, albeit awkwardly.

At Bill Weld's suite — an appropriately Brahmin-esque setting of aging faux-Oriental carpet and slightly moldy mock-wood paneling — we struck up with a tall, balding WASP in a fading Brooks Brothers three-piece, who was clutching a double Scotch for dear life.

While we talked, Gaspard (not his real name, but a true facsimile) took an inadvertent elbow from a monstrous fat woman of Mediterranean descent wearing a tent from the Tello's catalogue. She turned, and the 23 campaign buttons plastered on her tent front clinked together like a chandelier in the Palace lobby. "Sharry," she said, flashing a grin flecked with bits of unchewed frank-blanket. Gaspard's eyes, narrow to begin with, narrowed further. His lips never moved, but we thought we heard him say: "One doesn't wonder what's under that dress, does one?"

A couple of Scotches later, Gaspard showed why the humorless right-wing wretches who want to purge the GOP of its Brahmin forebears are missing the boat. He noticed a reporter eyeing his tie — brown polo players set against a dark-green backdrop. Gaspard fingered it lovingly. "Chukkers on the front," he deadpanned. "But there's a naked lady on the back. And she's *quite* horny."

Down the hall at Steve Pierce's suite we found a much more homogeneous mix. These were mainstream Republicans, meat-eaters, clustering around tables heaped with burger-pucks and wet dogs, undeterred by a shortage of buns. Among the heavier-drinking Weld-ites, news-media types found a more egalitarian spirit — as long as you had a highball in your hand, you were one of the crowd. Not so in Pierce country. A reporter sporting a press pass quickly became an object of intense, beef-heightened, not entirely friendly curiosity. "You're a *reporter?*" asked one matron, barehanding a wet dog. Her husband *had* to come see this. "Ed, Ed, come meet a *reporter.*" You've got to be careful not to prejudge these Republicans, though. When his better half became distracted for a moment, Ed confided, sotto voce: "On occasion, I *buy* your paper."

But when you get past the establishment elements of Republicanism to the rank-and-file underbelly, you get a whiff of true Grand Old Party-animal spoor. Democrats like their paraphernalia well enough (particularly memorable was one T-shirt on sale in 1988 in Atlanta — "Lick Bush in '88") — but nobody wears politically related junk more proudly than real Republicans. Weld's pre-convention campaign may have peaked last fall when early Weld backers received a $4 war medal emblazoned "With Weld in '89." Noted one Weld aide: "Republicans love that kind of bullshit."

Party animals I

PHOTOS BY ERIC RASMUSSEN

Party animals II

Yeah, they do. A prized item at the convention-eve parties was a packet of condoms bearing the Weld/Cellucci logo, a swipe by the Pierce people at Weld's shocking advocacy of access to contraception by high-school students (with parental consent, of course). Another hot item: a "nEVer" button with the familiar circle-and-slash around the "EV" — EVelyn Murphy, get it?

For a group as diverse and lacking in common denominators (such as ever having won anything) as Massachusetts Republicans, badge-oholism serves a social purpose. "Yeah, Barry!" said a College Republican outside the Paul Cronin suite to a passing delegate sporting a "Goldwater in '92" button. "Yeah," responded the delegate. Time to jack the level of political discourse up a cerebral notch or two. "Barr-*ee*! Barr-*ee*!" noted the college kid. "*Yeah*!" countered the delegate. Just think — without the button, this meeting of the minds might never have taken place.

Ah, the College Republicans. Buzzcuts and blazers, the moral certainty of youth buoyed by a sea of Budweiser-saturated energy (or Coors, if available, for its distinctive anti-union cachet). While older Republicans were going easy on the booze or, the liquor prompting memories of past failures, turning dark and brooding, these guys (no women in evidence) were grooving to their own arch-conservative rhythms.

For some reason, during this campaign they've clustered around the wan, politically tepid Cronin, a former congressman whose moderate style seems an odd match with this boogie-till-you-puke slice of his faithful. But there they were in Cronin's suite, clustered around the cheese wheel, singing along with the boom box, only a deep-seated antipathy toward alternative lifestyles preventing them from dancing with one another.

Hey, even in the post-Reagan era it's got to be a tad isolating to be an on-campus conservative. So it's understandable, sort of, that these young soldiers of the right have adopted the sneer as their universal social response.

We had the following exchange with one buzzcut.

"Hey, howyadoin'?"

Sneer. "Supah."

"You're for Cronin?"

Sneer.

"How's he looking for tomorrow?"

"Supah." Sneer.

Later that evening, we saw the same wiffle heading for the men's, with a certain purpose in his step. He went into one stall, we went into another. We waited.

Cough. Hack. Hack. "Earl!"

As behavioral scientists say when their double-blind test results mesh — check. ❑

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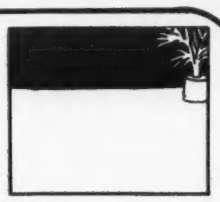

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THE STRAIGHT DOPE ®

by Cecil Adams

Why are residential toilet seats always round, and public toilet seats always U-shaped? Who started this practice?

R.G.
Jacksonville, Florida

Three times readers have sent me this question in the space of four months. You people really have to start getting out of the house. Public toilets are designed the way they are for the obvious reason: men are pigs. In particular, they splash, and when they're out of the house and away from the restraining influence of their families, they splash even more — and they don't wipe up. The relevant male apparatus being in the front, this makes the front of the toilet seat pretty gross — or rather, it *would* make it gross, if toilet-seat makers hadn't been shrewd enough to head the problem off at the pass.

Who the unsung genius was who started this practice we may never know, but it's now embodied in industry standards. Cecil was chatting with Shabbir Rawalpindiwala, chairman of the toilet-seat committee for the American National Standards Institute, and he told me that after months of deliberation, he and his fellow intellectuals had definitely set the standards of public (and private) toilet seats for all time, ensuring that our grandchildren will have U-shaped public potty seats too. (Actually, Shabbir heads the Committee on the Synthetic Organic Materials in Plumbing Fixtures, but it'll always be the toilet-seat committee to me.) One small step for a man, another giant leap for mankind.

♦

Why don't auto headlights go off when you turn off the ignition? Is it a conspiracy to sell more car batteries? I can't think of a reason the headlights need to be switched independently of the ignition except possibly when you lose your keys at night in front of your car.

Curious
Marin County, California

Time for another adventure in industrial anthropology, which consists of getting the natives to ask themselves, "Why *do* we do this, anyway?" Being a little vague on headlight theory (I was asleep when they covered this in omniscients' school), I called up the car companies. Results: total double talk.

The Ford guy pinned it on "cost and complexity" — as though making the headlights go off the same way windshield-wipers do would be a spectacular feat of technology. The GM lady helpfully noted that on pricey models you can get a high-tech option called a "twilight sentinel," which turns the headlights on and off automatically with the engine, depending on how dark it is out. A typical American example of a pile-driver solution for a thumbtack problem, and certainly not an answer to the question. The GM lady then threw up a smoke screen: you want your emergency blinkers to operate independently of the ignition so you won't have to leave the key in the car when you go for help. No doubt, ma'am, but I wasn't asking about the emergency blink-

SLUG SIGNORINO

Obviously we were getting nowhere.

The Ford guy, meanwhile, had come up with what I suspected was the real answer: we've always done it that way, and nobody ever complains. Jeez, I think to myself, don't you guys ever respond to the inner muse? Where is our pride in getting the job done right, regardless of the madding crowd? But you can't expect these guys to understand poetry.

I called up Consumer's Union. Surely, I said to myself, these flinty-eyed watchdogs will cut through the BS. Ha. I learned the following: in some foreign makes, the ignition does shut off the lights, and anyway there are times when you want to be able to operate the radio or beep the horn with the ignition off. Cecil, of course, had not asked about the radio or the horn and did not care what foreign manufacturers did.

Finally, the GM lady called back. She had been asking around, and the consensus was as follows: *1)* it's a security measure — I mean, come on, we can all dream up some off-the-wall scenario in which we'd want to be able to turn on the headlights with the ignition off; and *2)* customers expect it to be that way, they're not complaining, so why rock the boat? Seems pretty damn silly to me, but if so, the fault, dear Curious, is in ourselves, that we sit still for it.

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, the Boston Phoenix,

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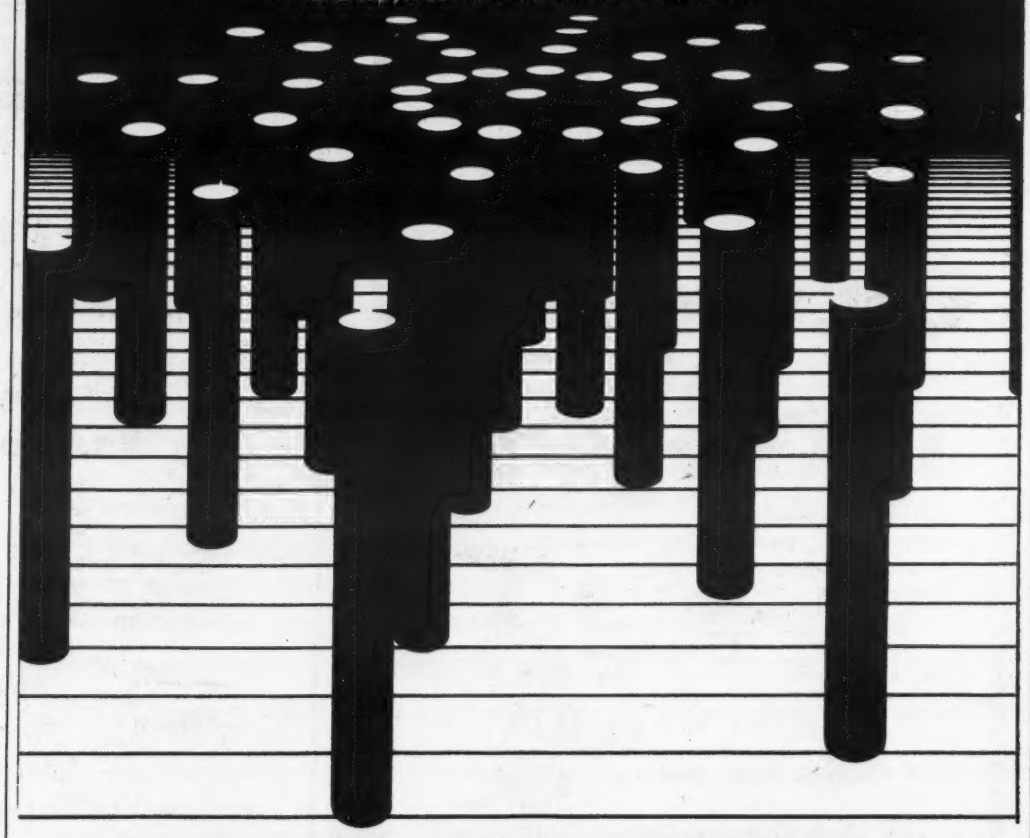

Susan Kelley, 126 Brookline Ave., Boston, MA 02215

CHEFS TELL

Spring dining

Tales of lamb, asparagus, and . . . eels?

by Mary H. Frakes

Spring in New England is a kind of magician's trick, a furiously struggling rabbit yanked by its ears out of the drab black hat of winter. It arrives in fits and starts, seeming to change its mind a dozen times before it finally decides to let the toes thaw out for good.

And the foods that begin appearing on dinner plates in April and May are part of the reason spring is so welcome. Gone are the root vegetables, the turnips we've been trying so diligently all winter to like, the hearty stews that have left a hearty five pounds on the frame. Into their place creep foods that hint of summer and its abundance, that suggest there actually may be a point to living through March.

Restaurant chefs are hardly exempt from the same feelings of re-awakening. True, some ingredients traditionally associated with spring, such as asparagus and lamb, may be available year 'round, thanks to the miracles of modern transportation. But when they come into season locally they tend to be both fresher and less expensive, which allows chefs not only to be creative but also to keep the per-plate cost down.

A casual poll of Boston-area chefs who create seasonal menus revealed that each has his favorite spring ingredient. Not surprisingly, asparagus was a frequent choice. John Vyhnanek, chef-owner of the Harvard Street Grill, in Brookline, likes the tender green shoots so much that at one point he tried growing some in his backyard for his own use (the venture failed, because the soil didn't have enough sand and the roots rotted).

Ever wonder why asparagus appears on restaurant menus more often than another New England springtime favorite, fiddlehead ferns? Vyhnanek says it's not just the relative abundance of asparagus. "It's easier to work with," he says. "It only takes a few seconds to peel a stalk of asparagus. Fiddleheads have that brown covering and need to be cleaned very well; it's a lot of extra work," especially for a restaurant with a small kitchen staff.

Prime season for local asparagus is May and June, according to Chris Douglass of Icarus. Last year he sautéed it in butter and served it as an appetizer with sunny-side-up quail eggs and parmesan cheese, in much the same way as it was served to him on a trip to Italy. Although he hasn't yet decided what he'll try this year — "the things you're going to cook with aren't really around yet" — he likes the idea of combining asparagus with pastas, perhaps boiled with bacon or cooked with lemon, garlic, and pepper. Vyhnanek is looking at a grilled Norwegian salmon with asparagus and noodles in a dill-Riesling

sauce similar to one he had in Paris recently.

Lamb is often associated with spring because that was when lambs traditionally foaled. Although foaling occurs year 'round now, Danny Wiesel of Rocco's says he looks forward to getting baby lambs from a Vermont purveyor who only provides them in the spring and fall; the spring lambs, he says, are especially tender and more flavorful than those provided at other times of the year. "When I get these lambs, I know they've only been slaughtered three or four days before; when I get them from my butcher, they may have been slaughtered two to three weeks earlier," he says. (T.S. Eliot did say April was the cruelest month, didn't he?)

Wiesel expects to prepare some kind of lamb stew with the shoulders and legs and to do something separate with the loin; last year he sautéed lamb medallions and alternated them on the plate with slices of warm fois gras.

Ask Ross Cameron of Cornucopia about his favorite spring thing and he'll pop back, "Fresh morel mushrooms, without a doubt." Both he and Bruce Frankel of 798 Main in Cambridge say the fresh mushrooms have a versatility and flavor unmatched by either the dried version or other mushroom varieties, and in late April and May, the price is as reasonable as it gets. "The dried ones just don't have the same meaty texture; it's more like chewing on a sponge," says Cameron. Frankel is so devoted to them that he used to go to Michigan to pick them before they became available in Boston. "They have the strength of flavor to stand up to just about anything and yet at the same time they have a real delicacy," he says.

Cameron is thinking about sautéeing them in a mushroom demi-glace and serving them with a veal chop; another possibility is to grill them as part of a mushroom trilogy that might also include fried pompom mushrooms and sautéed chanterelles. Frankel says he'll probably do something with them on their own, perhaps pairing them with an interesting starch — last year it was polenta.

The most exotic spring food mentioned came from Tony Ambrose of the Hotel Meridien's Julien, who looks forward each year to the running of the glass eels in Maine. Sometime in April, he'll get a last-minute call from his supplier and dash up to Maine — one year it was at 2 a.m. — to watch the harvest of the transparent, slender, 3-inch-long eels. Depending upon the size of the catch, they'll appear on the menu as a special for only a few days. Many of the eels, Ambrose says, are shipped to New York, Washington, or overseas; the European market, having exhausted its supply of eels, is willing to pay very high prices.

"Once they're cooked, they look just like spaghetti on the plate," Ambrose says. "With the change of seasons, people seem to have a little more aggressive dining attitude, to be a little more willing to take a risk and order something they've never tried before. People sometimes have to be talked into trying them, but once you do, it's your little secret."

The taste, he says, is slightly sweet, and he generally pairs them with a savory flavor, something with a complex acidity. Morels are nice, he says; he might also serve them with fish, salmon, or shad roe, mix them with a salad, or sauce them with anchovy, thyme, or garlic.

If April is the cruelest month, let us be gluttons for punishment. ❑

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Sfuzzi

A good bet but BYO flashlight

DINING OUT

by Robert Nadeau

300 Boylston Street (the Atrium), Chestnut Hill, 965-7707. Open Sunday through Wednesday from 11 a.m. to 3 p.m. and 5 to 11 p.m. and Thursday through Saturday from 11 a.m. to 3 p.m. and 5 p.m. to 1 a.m. AE, DC, MC, Visa. Full bar. Street-level access to most tables via garage and elevator to mall; one full flight below street level from Boylston Street. Free parking under the mall, or valet parking, $3.

Not just another upscale North Italian grill, Sfuzzi is either one of the worst places I've eaten a first-class dinner or one of the best kitchens ever to be built next to such a horrendous dining room. It's hard to say who's to blame, since Sfuzzi, Inc., is four partners headquartered in New York City with restaurants in Dallas, New York, Houston, and Washington, DC, and plans for more. Did the three smart ones just turn the dining room over to the idiot brother-in-law? Is the guy who knows food scrambling to stay friends with his three good-time-Charlie college roommates?

Or maybe we have the rare coincidence of four human beings whose taste is all in their mouths. These would-be Romans have already lent out their ears, because pounding disco background music made our table seem as if it were inside of Paula Abdul's brain — the only place in America where you hear that sound all the time without being able to see her dancing to it.

Their eyes must be fixed on the prize, because this room is *ugleeee*. You want to locate in an expensive mall, okay, maybe you take 5000 square feet of the underground garage. But then you should cover up most of the structural features and hang a lot of fabric to take the edge off all that concrete. That's what *you* would do. But at Sfuzzi, Inc., what they do is paint the ducts and the pipes and stuff black (the better to reflect the drum machines with, my dear), then they slap on some brick and paint on some trompe l'oeil frescoes of Roman ruins. As if in shame, this is lit like a catacomb with a quirky non-system of spotlights on wires.

To reach this fast for the senses, there was a 30-to-40-minute wait *after the times people had "reserved"* on a recent Saturday night. We sat in the bar, munching some crispy, cheesy breadsticks and refusing to order drinks. There were four silent color TVs over the bar, tuned to different broadcasts, and a stuffed animal. Very Northern Italian, that.

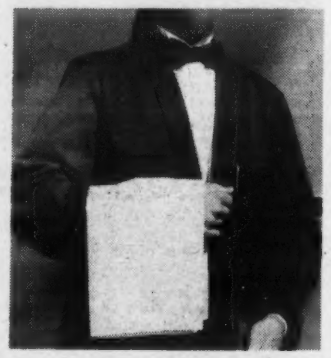
The mouth, however, feasts right from the signature drink, the "frozen Sfuzzi un-Bellini-able" ($4), which combines peach nectar and sparkling wine in a way that wittily brings up the orange-flower aroma of Asti spumante.

Of the appetizers, I highly recommend the "grilled asparagus and portabella mushrooms" ($7). Each morsel has its own concentrated flavor, plus a hint of smoke. The grilled vegetables with balsamic vinegar and extra-virgin olive oil ($6.25) is less distinctive, though all the vegetables are marked by their encounter with the grill. The platter includes radicchio, with perhaps too much of that good vinegar, yellow pepper, zucchini, eggplant, and fennel root.

Grilled bruschetta ($4.50) is four fat pieces of toast made from a flatbread and buttered with a creamy pesto and topped with cubes of tomato.

The "lobster, smoked chicken and green bean salad with orange thyme vinaigrette" ($8) is outstanding despite the overpowering title. The lobster is done just right, and the smoked chicken is cut to resemble the lobster to make for more contrast. The beans are the trendy, ultra-slim kind, and the salad is full of arugula and radicchio.

Crisp fried calamari ($6.75) is a great job except for the crisp part. In order to keep some tenderness in the squid, you can't overcook it, and Sfuzzi doesn't. The price is a somewhat soft and greasy coating. One then wants a sharper sauce than the two provided — a



KATHY CHAPMAN

restrained garlic mayonnaise and a decent marinara. Maybe something like the capery vinaigrette on the crab cakes ($8), which also comes with a buttery red-pepper sauce. The cakes themselves are tilted to the small and pure sides of the crabcake spectrum.

Pastas are offered only in modest main-course sizes. I used linguini with sautéed shrimp ($13.50) as an entree, and so could you. The pasta came to the table al dente in a black bowl, very dramatic, with a light and juicy dressing of baby shrimp and a mild marinara (not, as the menu claims, "spicy") and a large dab of pesto. That gives you three choices about flavoring each mouthful.

Even better was the grilled red snapper ($18), an exquisite marriage of grill technique and well-selected seafood, topped with a dressing full of capers and tomato chunks. With buttered potatoes and sharp arugula salad, this was unbeatable. In the key of meat, grilled New York sirloin steak ($19) was a fine steak, grilled to order and topped with fried onions of actual onion taste. The star of that platter was the "creamy polenta," actually cheesy polenta, and worth every delicious calorie. A nifty salad of mizuna, a fine-leafed Japanese mustard, was fun too.

The wine list isn't cheap and has few half-bottles, but if your salary has kept up with inflation, try the '88 Grgich Hills Fumé Blanc ($28), a full-bodied, highly aromatic wine like California mamas used to make. I was impressed that it came to the table cooled but not chilled and that the waiter asked before icing it like Champagne, which I think kills the taste.

Desserts are not up to the other courses, but they are still well above Italian-upscale average. The exception is grilled anise cake ($4.50), which is exactly what it says, and the novel combination of sweetness and smoke is pleasantly different at the end of a meal. The tiramisu ($5) is set up like a moon pie, with layers of chocolate cake and cream. The "trio of gelato and granita" ($4.50) is tiny scoops of ordinary chocolate and vanilla ice cream, and a berry-flavored ice, saved mainly by chocolate sauce and pine-nut brittle and a net of caramel. A special dessert, pear cobbler ($6), I thought was overspiced — it tasted like crabapples — and overpriced. Cappuccino was excellent in both regular and decaf versions, served with a biscotto and a grating of chocolate.

Service at Sfuzzi was good once we were seated. The atmosphere on a Saturday night was besieged by sound and engloomed by the dark decor. I think it would be slightly better if the patrons — and there were plenty of those — would dress up more. The near suburbs have few enough good restaurants for Sfuzzi to succeed without improvements, but if you all made a show of coming with your own earplugs and flashlights, I think they would get the message.

• • •

If you could slip off one earplug, I come to praise Savenor's Supermarket, in Cambridge, the first local retailer to respond positively to the effort to boycott El Salvadoran coffee. Savenor's has promised not to restock Folger's, the targeted brand, after present stock runs out. If Folger's is your favorite brand, you can still make a statement against government-by-death-squad by *stocking up at Savenor's*, thus emptying that shelf sooner, and directing your coffee dollars to a responsive business. ❑

DINING GUIDE

This directory is not like other restaurant listings. These are honest evaluations, distilled from our full-length reviews by Robert Nadeau. Every restaurant listed is recommended as being among the best of its type in its area.

The date appearing at the end of each entry indicates the year and month of review. Price range is rounded to the nearest dollar and is the range quoted for entrees, unless followed by "ac," indicating à la carte. Bear in mind some menus change seasonally.

RECENTLY REVIEWED

Beijing III, 1366 Beacon St., Coolidge Corner, Brookline, 277-1011, 277-1022. Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, CB, DC, MC, Visa. Full bar. $6-12 (ac).

Another sequel, satisfying the middle-brow taste for generous platters of aptly fried food, inexpensive. The specialties are scallion pancake, General Gau's chicken, and sesame beef. Don't order anything arty and you will be mightily pleased. We all agree that dry, sautéed, spicy, green beans — my favorite item here — isn't arty, right? (9/89)

Biba, 272 Boylston St. (Heritage on the Garden), Boston Park Square, 426-7878. Mon.-Thurs. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Fri. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 11:30 a.m.-3 p.m. and 5:30-10 p.m. All credit cards. Full bar. $16-24 (ac).

Continued on page 12

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"The rewards were substantial: well prepared, slightly exotic cuisine loaded with unusual spicy tastes and priced so modestly." Boston Globe
"... Strikes us as a small miracle. It is by far the best of three Thai restaurants near HBS." The Harbus News
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45 1/2 Mt. Auburn St. Harvard Square 354-1718

Hard to call this Boston's best restaurant because it is so novel and large-spirited it falls into its own category. Certainly the restaurant all Boston is talking about, with a vivid combination of bold decor and bolder food flavors. Ultra-trendy yet informal and frank in its love of fried food, strange foodstuffs, and familiar foods done as never before. The jazzed-up classics are generally more fun than the Chinese cover-versions, but it's all tremendous fun. Don't be overawed, be happy. (9/89)

Boston Chicken, 111 Harvard St., Brookline Village, 739-3900. Daily 11 a.m.-10 p.m. No credit cards. No liquor. $4-5.

Six tables sneak this roast-chicken takeout into the restaurant category. As such, it's a no-frills, no-service bargain in gourmet fastfood. Why go to some national chain when you can have rotisserie chicken, fine chicken pie, real mashed or boiled potatoes, and a choice of yuppie salads and cookies for a few dollars more? Bring your favorite barbecue sauce from home. (10/89)

Hoo-Doo Barbeque, 835 Beacon St., Boston Audubon Circle. 267-7427 (BOS-RIBS). Mon.-Sat. 11-1 a.m.; Sun. noon-1 a.m. AE, MC, Visa. Full bar. One step up from sidewalk level. $5-12.

White barbecue, with more emphasis on the great sauce than the necessary slow cooking, but plenty of good food cheap. The sauce favors pork ribs, but seafood specials are surprisingly good. Great jukebox with funky music of all periods and an interior heavily decorated with collectibles and trivia, overframed. Late hours, which suits this food, and informal. Big enough to build its own in-crowd, and I'm joining. (9/89)

Joyce Chen Restaurant, 115 Stuart St. (CityPlace), Boston, 720-1331. Mon.-Wed. 11:30 a.m.-9:45 p.m.; Thurs. and Fri. 11:30 a.m.-12:30 a.m.; Sat noon-12:30 a.m.; Sun. noon-9:45 p.m. AE, MC, Visa. Full bar. $7-16.

A Theater District sequel to the Fresh Pond Palace, offering good versions of Mandarin and Szechuan dishes, and quite decent commercial Chinese-American. The problems, as in all oversized Chinese restaurants, were in the simple stir-fries and noodle dishes. Good Szechuan food is getting scarce and Chinese food with some atmosphere is rarer yet. So, even two blocks from Chinatown, I'm for an extended engagement. (1/90)

Las Palmas, 162 Park St. (corner of Central and Hawthorne), Chelsea, 884-4349. Wed.-Mon. 11 a.m.-10 p.m. No credit cards. No liquor. Up one step from sidewalk level. $5-10.

To hell with cocaine — Colombia should export restaurants. If Las Palmas is typical, Colombian cooking is mild-flavored, meat-and-potatoes (and seafood), and incredibly generous for the price. A well-translated menu and a visibly clean kitchen should reassure anyone. Repeat after me: steak, fried fish, enormous bowls of soup, tostones, plato montanero, chorizo sausage, and excellent coffee, of course. (9/89)

The Oasis at Kenmore, 484 Comm Ave, Kenmore Square, Boston, 247-8181. Daily 11 a.m.-11 p.m. AE. No alcohol. $4-8.

Modest but well-above-average Middle East restaurant, and cheap enough to suit its student neighborhood. Excellent marinated kebabs, tasty baba ghanouj, well-spiced grape leaves and falafel. A somewhat bland Israeli style on the rest of the menu will disappoint hardcore fans of these flavors, who should learn to stick to my advice. Note the useful hours for your next falafel attack. (12/89)

Pho Pasteur, 8 Kneeland St., Chinatown, Boston, 451-0247. Daily 9 a.m.-9 p.m. No credit cards. No liquor. Access up three steps from sidewalk level. $3-5.

Superb specialist in noodle soups, beef or chicken-based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice," (actually a luscious milkshake) that are both. Small, homy, clean place serving food like mama used to make, if your mama was Vietnamese. (9/89)

Ristorante Schifino, 21 Broad St., Boston, 523-0590. Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-10 p.m.; Fri. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m. AE, CB, DC, MC, Visa. Full bar. Dining room up full flight of stairs. $14-19.

One of the best of a pack of new, upscale Italian restaurants. You dress up and pay French-food prices, but you get to eat flavorful, less pretentious, Italian-tasting food. Young chef William Pinnone is notably good with cream-based sauces and desserts, and his newest kitchen is ready to back that with an outstanding breadbasket and exquisite homemade pastas. The menu is also unusually deep in fish entrees. We hit some boredom on the chicken-rabbit level, nowhere else. (11/89)

Roka, 1001 Mass Ave, Cambridge, 661-0344. Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-10 p.m.; Fri. and Sat. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m.; Sun. 5:30-10 p.m. AE, CB, DC, MC, Visa. Beer and wine. One full flight of stairs below sidewalk level. $10-16 (lunch $5-10).

Gorgeous ultramodern setting in grays and blacks, fine sushi, super soups and stews. It ain't cheap, but it is healthful, resting the spirit and palate and dropping your saturated-fat average for the month. A low-pressure sushi bar for the brave-but-new-to-the-game, or a dining room for all levels of acculturation, from the French-style scallops in cream sauce to the giant sashimi assortments and grilled eel. (10/89)

Royal India, 1215 Comm Ave (corner of Harvard St.), Allston, 787-2141. Mon.-Sat. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Sun. 5-10:30 p.m. MC, Visa. No liquor. $6-10.

New management is pressing a Northern Indian food policy, which means great breads, fascinating creamy curries with fresh coriander liberally applied, and a steady, slow-burn level of spicing, similar to the "one asterisk" dishes in Thai places. Some disappointments on the tandoori menu and the frying could be lightened up, but everything we had was edible — nay, filling, generous, and inexpensive. Don't miss the Moglai murgh (chicken and mushrooms) and watch for blackboard specials. (10/13)

Stage Delicatessen and Restaurant, 275 Tremont St., Boston, 523-3354. Mon.-Thurs. 7:30 a.m.-11 p.m.; Fri. and Sat. 7:30 a.m.-2 a.m.; Sun. 8 a.m.-10 p.m. AE, MC, Visa. Beer and wine. $6-17.

They've stopped trucking in supplies from New York City, and they've stopped paying much attention to the food, and it shows; but how can you have a theater district without a delicatessen open late on Friday and Saturday nights? Good chopped liver and cheesecake, decent blintzes — after that you're on your own. (12/89)

AMERICAN REGIONAL

Cactus Club, 939 Boylston St., Back Bay, Boston, 236-0200. Daily noon-11:30 p.m. AE, MC, Visa. Full bar. Up six steps from sidewalk level. $7-11.

Plenty of decor and a trendy Southwest menu with Caribbean hedges. The unifying theme is dinner as tourism, and the commitment to regional flavors is only sauce-deep. But they do use real coriander, and the fried prairie oysters are delicious in addition to affording the opportunity for various smutty jokes. Ribs, grilled fish and meats, barbecue, and salads decently priced; dodge conch fritters, desserts. (6/89)

Cambridge Brewing Company, Building 100, One Kendall Square, East Cambridge, 494-1994. Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. 11:30 a.m.-10 p.m. AE, MC, Visa. Beer. $5-8.

A brew pub with excellent ales, working back from the outstanding "Charles River Porter." The food is basic fern bar, with good chowder, salads, burgers, fish and chips, and potato skins. Build your dinner around the brews. A loud setting with a pretty sedate, MIT-ish crowd, so far. (7/89)

Cottonwood Café, 1815 Mass Ave, Porter Sq., Cambridge, 661-7440. Sun.-Thurs. 11:30 a.m.-4 p.m. and 5-10 p.m.; Fri. and Sat. 11:30 a.m.- 4 p.m. and 5-11 p.m. AE, MC, Visa. Full bar. $14-20.

At last, Southwest American Nouvelle comes to Boston. The basic flavors of corn, chile peppers, smoke, and cilantro overcome almost any experiments. The seafood anomalies are often quite tasty, as when "seafood posole" turns out to be a bouillabaisse-like fish stew with hot pepper. Regular "Mexican food" much better than we usually get. (3/89)

Dovecrest Indian Restaurant, Summit Rd., Arcadia Village, Exeter, RI, (401) 539-7795. Daily 11:30 a.m.-9 p.m. AE, MC, Visa. Full bar. Up two steps from street level; one step is ramped. $6-9 (ac).

Southern New England's best-known Native American eating place. A standard American menu of steaks, chops, and seafood leavened with hearty vegetable dishes, a daily game special, and a lot of old-fashioned New England food. Great clear-broth chowder, Johnnycakes with sausages, funky quahog pie, fine fried chicken, and Indian pudding. Friendly, casual service; rustic, but not an anthropological experience. (7/88)

Ken's Steak House, Route 9, Framingham's "Golden Mile," (508) 875-4455 or (508) 235-5414. Mon.-Fri. 11:30 a.m.-10 p.m.; Sat. 4-10:30 p.m.; Sun. 5-9 p.m. All credit cards (including Discover). Six steps up from sidewalk level. $15-20 (lunch $7-13).

Vanishing Americana, a genuine suburban road house full of no-kidding Continental dishes and a few colonial revivals. Our reviewer praised the clam chowder, seafood luncheon specials, cheap desserts, and stolid middle-class values. Men must wear jackets. But of course. (6/89)

New Jillian's, 1185 River St., Cleary Sq., Hyde Park, 361-7799. Mon.-Fri. 11:30 a.m.-10 p.m.; Sat. 5-10 p.m. No credit cards. Local checks. Beer and wine. $8-17.

Mako shark and blackened redfish in a meat-and-potatoes neighborhood. Cheap lobster specials, solid fried fish, good fried potatoes, and plenty of butter and garlic where it counts, such as on the shrimp on linguini. Desserts, decor, service, and many of the customers are strictly casual. Dress down; eat up. (8/88)

Serendipity 3, 120 South Market Building, Faneuil Hall Marketplace, Boston, 523-2339. Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs.-Sat. 11:30 a.m.-12:30 p.m.; Sun. 10:30 a.m.-10 p.m. All credit cards. Full bar. Bar and some tables up a two-inch bump from sidewalk level; most tables either up or down a full flight of stairs. $5-12.

If you like T.G.I. Friday's, this place has less energy and decor but better food and hipper jokes. How about naming a frozen drink a "Kiwi Herman"? Giant menu is a square yard of cute food, some of it good: fried zucchini, blue-corn nachos with goat cheese, burgers, seafood, and "Ftatateeta's toast" (a blintz-like concoction). Some weak spots too, but all of it edible and conversation making. (8/88)

Stan Salter's Village Deli, 643 VFW Parkway, West Roxbury, 327-2260. Sun.-Wed. 8 a.m.-10 p.m.; Thurs.-Sat. 8 a.m.-11 p.m. No credit cards. Beer and wine. $6-7.

Delectable "Rumanian" pastrami sandwich, an endangered species in the Boston area. Also, corned beef, tongue, hot brisket, kippers and eggs. A Zen master of the steam drawer. (8/88)

CHINESE

Hong Kong Cuisine, 27-29 Beach St., Boston Chinatown, 451-2006, 451-2647. Daily 8:30 a.m.-11 p.m. No credit cards. No liquor. $6-11 (ac).

Strictly authentic from the first sausage bun in the morning to the last steamed fish of the evening. Dinner menu leans toward poultry and pork, but there's also an outstanding salt-and-pepper squid-and-seafood hot pot. Even a Szechuan dish, General Gau's chicken, is full of strong flavors, correctly balanced. (4/89)

House of Peking, 1105 Mass Ave, Harvard Square, Cambridge, 491-1167. Sun.-Thurs. 11:30 a.m.-10 p.m.; Fri. and Sat. 11:30 a.m.-11 p.m. Mandarin dim sum Sat. and Sun. 11:30 a.m.-3 p.m. AE, MC, Visa. No liquor. $5-11.

A modest Mandarin-Szechuan restaurant with awfully reasonable prices for Harvard Square. You'll be happy with the standards as well as some specialties such as king-crab egg rolls and "small steamed pork pastries" on the Saturday and Sunday dim sum lunch menu. (3/89)

Taiwan Cuisine, 63 Beach St., Chinatown, Boston, 451-5222. Sun.-Thurs. 11 a.m.-midnight; Fri. and Sat. 11-1 a.m. No credit cards. No liquor. Up one small step from sidewalk level. $5-12 (ac).

Wow! Cantonese seafood and Taiwan-Mandarin dishes on the same menu,and both as delectable as you can find. Taiwan Cuisine is still one of the best restaurants in town for clams in black-bean sauce, steamed whole fish, noodle soups, and stir-fries, including a peppery Szechuan orange-flavored beef. The Taiwan modernizations include extra deep-frying and plenty of garlic. (6/89)

INDIAN

Indian Delight, 483 Cambridge St., Allston, 782-0021. Mon.-Sat. 11:30 a.m.-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. No liquor. Access up a one-inch bump from sidewalk level. $6-10 (ac).

Modest storefront with some of the best Northern Indian food around. Excellent tandoori (grilled) meats, rich lamb do piaza, tangy chicken pishori, and a good list of vegetarian dishes, some new to this area. Also swell fried appetizers and soups, flatbreads, and real basmati rice. Desserts only average. (12/88)

ITALIAN

Davio's Café, 204 Washington St., Brookline Village, 738-4810. Sun.-Thurs. 11:30 a.m.-3 p.m. and 5-10:30 p.m.; Fri. and Sat. 11:30 a.m.-3 p.m. and 5-11 p.m. All credit cards. Full bar. Access up two steps from sidewalk level and most dining space up a full flight of stairs. $11-20.

Remarkably good north Italian food in a converted Irish pub: gourmet pizzas, salads, veal chops, braised lamb shanks, rib steaks, a vegetable garnish like a Renaissance painting of a harvest, and a superlative decaf espresso and cappuccino. Some crowding and noise. Kind of dressy. (2/89)

Grazie, 275 Washington St., Newton Corner, 332-2932. Mon.-Thurs. 11:30 a.m.-3 p.m. and 5-10 p.m.; Fri. 11:30 a.m.-3 p.m. and 5-11 p.m.; Sat. 5-11 p.m.; Sun. 4-9 p.m. All credit cards. Full bar. $7-10.

Your children can crayon on the paper table coverings and eat cheap, while you can dine copiously, cheaply, and well on Sicilian grilled-tomato salad, fried squid, gourmet pizza, and six shapes of al dente pasta in a variety of sauces. Don't miss the grilled shrimp and vegetables and the cannoli tinged with anise. Huge and sometimes loud. (11/88)

Pastavino, 75 Park Plaza, Boston Park Square (at the Heritage on the Garden), 482-0010. Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-11 p.m.; Fri. and Sat. 11 a.m.-2:30 p.m. and 5:30 p.m.-midnight; Sun. 11 a.m.-3:30 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $8-22.

Homemade pastas, fine salads, and desserts at moderate prices; well-selected but high-priced wines. A basically familiar and delicious menu with exotic Italian names. The whole thing inside walls of mirrors. What you see is how an upscale trattoria looks where Pastavino began: France. (4/89)

Rino's Place, 258 Saratoga St., East Boston, 567-7412. Mon. and Tues. 10:30 a.m.-7 p.m.; Wed. and Thurs. 10:30 a.m.-9 p.m.; Fri. and Sat. 10:30 a.m.-10 p.m. No credit cards. Beer and wine. Access up two steps from sidewalk level. $5-12.

Old-fashioned, small Italian restaurant, the kind you can't much find in town anymore, but open and thriving in East Boston. Cheap and tasty. Corners have been cut, but not on the long-simmered red sauce and the homemade pasta dishes. Go early and often to the grated-cheese shaker. (4/89)

Sterling's Café and Medici's, 342 Longwood Ave., Brookline, 232-9770, 232-9771. Mon.-Sat. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Sun. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-9 p.m. (Medici's as above, but lunch and dinner only.) All credit cards. Full bar. Validated parking (Medici's). $15-21.

An undiscovered fine Italian restaurant. Sterling's Café is a bar with good but bland food, except where it grabs things from Medici's kitchen. More business and better desserts will help. (1/89)

LATIN AMERICAN/ CARIBBEAN

Batey Taino, 279A Broadway, Cambridge, 354-3378. Tues.-Thurs. 1-10 p.m.; Fri. and Sat. 1-11 p.m.; Sun. 2-10 p.m. No credit cards. No liquor. No wheelchair access. $6-13.

An authentic revival of Puerto Rican cooking with richly flavored soups and stews. Plenty of tasty (not spicy) food cheap, from tripe and roast pork to shrimp and red snapper, yet in middle-class surroundings. An ideal place to encounter Puerto Rican food for the first time, or for a culinary reunion. (3/89)

E.B. A Rendez-Vous, 152A Columbia St., Cambridge, 661-8858. Daily 11 a.m.-11 p.m. No credit cards. No liquor. $6-8.

Cambridge's second Haitian restaurant. Cheap and very filling with serious portions of meat, fried plantains, and rice and beans. Get in Sundays for the rich, savory, peppery squash soup. If you're new to Haitian food, fried pork or fried fish is familiar and delicious. (12/88)

El Rancho, 1126 Cambridge St., Inman Sq., Cambridge, 868-2309. Tues.-Sat. 11 a.m.-9 p.m. No credit cards. No liquor. $3-7.50.

Boston's six-table Salvadoran restaurant. Incredibly cheap. Some dishes of primarily nostalgic value but we recommend: guacamole, mondongo, camarones en salsa roja, tamales de gallina (chicken-filled tamales), tamales de elote (corn-on-corn), and liquados (fruit drinks). (8/88)

LUXURY

Boston Harbor Hotel, 70 Rowes Wharf, Boston Waterfront, 439-7000. Mon.-Thurs. 11:30 a.m.-4 p.m. and 5:30-10 p.m.; Fri. 11:30 a.m.-4 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 10:30 a.m.-2:30 p.m. and 5:30-11 p.m. All credit cards. Full bar. $16-25 (ac).

According to our reviewer, "quite the best food Boston has ever been offered with such a good view." Dessert is the outstanding course, though the kitchen does well with dishes like the medley of three fish in three sauces. Dress up. The decorative theme alludes to nautical proprietorship, with old maps, ship models, dark paneling, and *that view.* (7/88)

Giannino's, Charles Square (behind the Charles River Hotel), Cambridge, 576-0605. Daily 11:30 a.m.-final seating at 10 p.m. AE, DC, MC, Visa. Full bar. $15.50-24.50.

If gourmet dining makes you feel pressured, Giannino's offers many of the same thrills without the pressure. Have fancy soups or salads, the misnamed coulibiac of roast duckling, grilled tuna, or familiar-sounding Italian dishes Frenchified. Enticing array of desserts. (11/88)

Jasper's, 240 Commercial St., Boston Waterfront, 523-1126. Dinner Mon.-Fri. (reservations only). AE, CB, DC, MC, Visa. Full bar. $20-37.

Luxurious and very expensive, but a

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challenging stew for those who equate quality with refinement. Old flavors contend with top-quality ingredients and techniques. All the great meals are illuminating — this one makes you define your own taste. (8/89)

Morton's, One Exeter Plaza (Boylston at Exeter), Back Bay, Boston, 266-5858. Mon.-Fri. 11:30 a.m.-2:20 p.m. and 5:30-11 p.m. AE, DC, MC, Visa. Full bar. $13-23.

A modern reconstruction of a Chicago steak house. Surely the last upscale restaurant in Boston where one can smoke a cigar without objections (even from us: the ventilation is excellent). Bizarre presentation of cello-wrapped raw meat and a dying giant lobster. And despite it all, a custom-aged porterhouse steak of unimaginable flavor and tenderness. (9/88)

NEW AMERICAN CAFÉS

Centre Street Café, 597 Centre St., Jamaica Plain, 524-9217. Mon. and Wed.-Fri. 7:30 a.m.-4 p.m. and 5-10 p.m.; Tues. 7:30 a.m.-4 p.m.; Sat. 9 a.m.-3 p.m. and 5-10 p.m.; Sun. 9 a.m.-3 p.m. and 5-9 p.m. No credit cards. No liquor. Access over two bumps from sidewalk level. $7-11 (lunch $3-5).

Headquarters for the fringes of Jamaica Plain's burgeoning bohemia. Nine motley tables of bliss for fans of near-vegetarian cuisine. Some of the dinner items, such as the "jumping shrimp" appetizer, are as elegant as any in town. Lunches and the homemade desserts are the real treats, along with the overheard conversations. (8/89)

Echo, 279A Newbury St., Back Bay, Boston, 236-4488. Mon.-Sun. 11 a.m.-midnight. AE, DC, MC, Visa. Beer and wine. Access to outdoor café tables only. $12.50-22.50.

Enjoy the rich soups, garlicky eggplant timbale, or Maine crab cakes. This is a kitchen that grills and sauces well, doesn't overdo anything, but dotes on cream. Capitalize on that prejudice when you get to desserts: a don't-miss mousse and crème brûlée. Dress for a white room that will show you off. (9/88)

On the Park, 315 Shawmut Ave., South End, Boston, 426-0862. Mon.-Thurs. 6-10 p.m.; Fri. 6-11 p.m.; Sat. 9 a.m.-3 p.m. and 6-11 p.m.; Sun. 9 a.m.-3 p.m. and 6-9 p.m. Visa, MC. Beer and wine. Up two steps from sidewalk level. $8-15 (ac).

"Terrific from the homemade breads to the fabulous fruit desserts," our reviewer writes. "Food with a verve at a price that doesn't set fire to the wallet." Does well even with weird ideas like lobster quesadillas. Garlic a favorite spice. Only 12 tables, yet some elegance; you may want to dress up. (8/88)

224 Boston Street, 224 Boston St., Dorchester, 265-1217. Tues.-Sun. 5:30-10 p.m.; Sunday (brunch) 10:30 a.m.-2:30 p.m. No credit cards; checks accepted. Beer and wine. Access up two steps from sidewalk level. $9-13.

The yuppie-neighborhood grill comes to the corner of North Dorchester, South Boston, and Roxbury. It becomes cheaper, with an outstanding spread of $3 desserts. Better sauces than most, especially the mussels in garlic, the wine-and-cream sauce, and the lime mayonnaise that accompanies the fish cakes. This one is a check-rated "best buy." (11/88)

OTHER

Addis Red Sea, 544 Tremont St., South End, Boston, 426-8727. Mon.-Thurs. noon-11 p.m.; Fri.-Sun. noon-midnight. AE, MC, Visa. Beer and wine. No access. $6-12.

Boston's third Ethiopian restaurant. The food is well made, though the spicy sauces are somewhat monochromatic. Almost every dish comes in a version spiced with fiery "berbere" powder, and another version without. The basic foodstuffs shine through. Come prepared to eat with your hands, using the soft "injera" flatbreads. (10/88)

Dali, 415 Washington St., Somerville, 661-3254. Mon.-Sat. 5 p.m.-12:30 a.m. (kitchen to 10:30 p.m., tapas to midnight). AE, MC, Visa. Beer and wine. $8-16.

A rare outpost for Spanish-from-Spain cooking. Tapas (bar snacks) capture the tone and savor of the original. Make a meal of them, the original "grazing" food — from slices of potato omelette to meatballs in sauce to garlicky potato salad and exquisite tripe with chickpeas. At $1.50 to $2.50 a pop, you can afford to experiment. (5/89)

Goemon Japanese Noodle, 1 Kendall Square (Building 100), Cambridge, 577-9595. Mon.-Thurs. noon-9:30 p.m.; Fri. and Sat. noon-10 p.m.; Sun. noon-8 p.m. AE, MC, Visa. Full bar. $4-8

Genuine Japanese noodle house with a simple, effective menu. Cheap, yet it is a sit-down restaurant romantic enough for dates on a budget. Superb appetizers, and three kinds of homemade noodles with a variety of toppings. I loved all the noodles and recommend fried tofu squares (abura age) as a sleeper topping. Noodles are Japan's most popular fast food. (7/89)

Hanmiok, 351 Washington St., Brighton Center, 782-2090. Mon.-Sat. noon-2:30 p.m. and 4-10 p.m. MC, Visa. No liquor. $6-23.

A small and extra-friendly restaurant, Korean-owned, but the Japanese food is somewhat better. Credible sushi, crispy fresh tempura, good soup and seafood. On the Korean side, our reviewer liked the jungol, a dinner soup filled with vegetables and fish or beef, livened up with red pepper. (12/88)

Savarin, 195 Concord St. (Route 126), Framingham, (508) 875-4167. Mon.-Fri. 11:30 a.m.-2 p.m. and 5-10 p.m.; Sat. 5-10 p.m. No credit cards; local checks. No liquor. $7-9.

New England's best, and only, Czech restaurant. Savory food, filling and cheap, cheap, cheap. Soup of the day is consistently superb. Gravitate toward zivan skewer, meatloaf dishes, Wiener schnitzel, sides of cabbage, dumplings, mushrooms. (1/89)

Sushi Nagoya, 426 Harvard St., Brookline, 731-5500. Mon.-Thurs. noon-10:30 p.m.; Fri. and Sat. noon-11 p.m.; Sun. 4-9:30 p.m. MC, Visa. Beer and wine. $5-16.

Excellent sushi, much of it intended for take-out. Also good tempura, appetizers, respectable soups, and a fun dessert — Japanese apple pie deep-fried in little wrapped bundles. Service and atmosphere are basic but warm-hearted. (4/89)

Tijuana, 164 Broadway, Chelsea, 884-7494; 290 Somerville Ave., Union Sq., Somerville, 628-7494. Daily 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine (Chelsea only). Both locations up one step from sidewalk level. $7-13.

Two cheap Mexican restaurants with largely Latin staff and (in Chelsea) clientele. Try the funkier and southerner dishes such as jalisco tamale, puerco adobado, molotitos, or the no-spice fried dishes like pollo a la Tijuana done up in corn flakes. Chelsea is cheaper and has a little more *sabor* but both have uniformed mariachis playing and singing Friday through Sunday, and they're a trip. (8/89)

Tokyo, 307 Fresh Pond Pkwy., West Cambridge, 876-6600. Mon.-Fri. noon-2 p.m. and 5-10 p.m.; Sat. noon-2 p.m. and 5-11 p.m.; Sun. 4:30-9:30 p.m. All credit cards. Full bar. $6-19.

What's new and different is the yakitori bar, serving a variety of barbecued-chicken dishes. The chicken meatballs with onion go down especially well, with or without beer or saki. Sushi, soup-stews, sukiyaki, and tempura all checked out very good, not great, and somewhat expensive. Fine service. Wear your sharp socks and reserve the tatami tables. (1/89)

Troyka, 1154 Mass Ave, Harvard Square, Cambridge, 864-7476. Mon.-Fri 11:30 a.m.-9 p.m.; Sat. and Sun. 1-8 p.m. No credit cards. No liquor. Access up seven steps from sidewalk level. $3-7.

Fascination with all things Russian will lure the student crowd into Troyka, where they will find a clean, modest café with prices so low that it's positively socialistic. Wholesome, no-nonsense entrees, weak soups, good sugary desserts. (2/89)

SEAFOOD

Boston Lobster House, 256 Commercial St., Boston, 720-1188. Mon.-Thurs. noon-2:30 p.m. and 5:30-10 p.m.; Fri. noon-2:30 p.m. and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 5:30-10 p.m. All credit cards. Full bar. Access up one step. $14-20.

Boston's first upscale lobster house, with eight lobster entrees, lobster stew, and lobster cocktail. A full menu of fancy seafood dishes, a few meat entrees, and a lengthy wine list. The owners and chefs are Chinese-American, so most of the lobster variations are Asian. Prices are very reasonable for the quality of ingredients and the atmosphere. A lot of romance for the money and a terrific new answer to "Where do I go for a good lobster?" (9/88)

Boston Sail Loft, One Memorial Drive, Kendall Sq., Cambridge, 225-3888. Mon.-Wed. 11:30 a.m.-10 p.m.; Thurs. and Fri. 11:30 a.m.-11 p.m.; Sat. 5-11 p.m.; Sun. noon-10 p.m. AE, DC, MC and Visa. Full bar. $5-12.

Cheap alternative to the two fancier seafood restaurants in Kendall Square. Good, generous fried-seafood platters, with calamari and clams the most outstanding. Good blackened tuna and some of the cheapest lobsters in town. (12/88)

SOUTHEAST ASIAN

Bangkok Bistro, 1952 Beacon St., Cleveland Circle, Brookline, 739-7270. Tues.-Sat. 11:30 a.m.-3 p.m. and 5-10 p.m.; Sun. and Mon. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-10.

Crisp, stylish Thai café with generally excellent food, though not so sophisticated as the very best Thai places. A few novelties such as stuffed, wrapped, fried "Bistro Shrimp." Topnotch sate, pad thai, stir-fries, and a powerhouse chocolate cake. (3/89)

Bangkok House, 50 John F. Kennedy St., Harvard Sq., Cambridge, 547-6666. Daily noon-3 p.m. MC, Visa. Beer and wine. No access; a full flight of stairs below sidewalk level. $6-12.

Nice, inexpensive, second-rank Thai restaurant in a Harvard Square basement. Two nixes: fried sate and mediocre pad thai. But several pluses: a tasty seafood combination in a pot, an exquisite, incendiary beef with basil leaves and chili, a toothsome tod man koong appetizer, and a delicious fried honey-banana dessert. (10/88)

Pho Hiên Vuong, 682 Washington St., Boston Combat Zone, 482-7467. Mon.-Thurs. 8 a.m.-11 p.m.; Fri.-Sun. 9 a.m.-midnight. No credit cards. No liquor. $3-5.

Pho Hiên Vuong serves nothing but soups, drinks, and liquid desserts, so you can drink breakfast, lunch, and dinner without touching alcohol. The core dish is pho, the North Vietnamese beef soup as satisfying as the Jewish chicken soup, and action-packed with dippable beef slices and stir-in salad. (5/89)

Singha House, 1105 Mass Ave (below street level), Harvard Square, Cambridge, 864-5154, 864-5157. Mon.-Thurs. noon-3 p.m. and 5-10 p.m.; Fri. and Sat. noon-3 p.m. and 5-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-13.

Contemporary decor introduces a menu with well-made Thai dishes such as a definitive satay and a crunchy-fiery Penang duck. Try fried rice with taro root as a variation on your usual pad thai. Notably generous with shrimp and cautious with grease, two excellent signs. (5/89)

THE HOT AND SOUR LINE

If you have had a bad experience with one of the restaurants listed, let us know. Contact the Hot and Sour Line, c/o Robert Nadeau, the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

FIVE & DINE

MARJORIE SIEGEL

La Espagnola

Cuban cuisine. Yup, you read it correctly, though it's a rare phenomenon (in Boston). Tiny La Espagnola, in Jamaica Plain, offers just that — honest-to-gosh Cuban *comida.* But what's so special about it? Isn't all Spanish food alike? Not at all, *compadre.* Just as dialects vary, so do palates.

Cuban food is subtle and earthy in concept and taste. You take meat, marinate it with garlic, salt, black pepper, and the occasional herb, and then simply cook it, letting nature perform culinary magic with flame and natural juices. (Forget gratuitous cheeses, spices, and salsa.) Thereupon, nostrils twitching, you inhale rapidly, your senses run amok, and start to salivate wildly. And when you tear into a tender, succulent morsel of this meat, you taste its true essence. Gastronomic orgasm ensues. It's like this at La Espagnola.

The fare consists of beef, chicken, and seafood prepared several ways: stewed, broiled, and fried. Stewed chicken ($7) is approximately half a bird's worth of drumsticks, breasts, and wings soaked in a sauce of broth and onions, with peas as a garnish. Fried chicken rinds ($6.50) are revelatory, awakening the taste buds to the wonderful synergy of garlic, crispy breading, and lotsa salt. Stewed shrimp ($7.50) is a bevy of medium-size crustaceans lying in a dark sauce of sautéed-brown onions with green peppers and a dash of soy sauce — an evanescent yet substantive combination imparting hints of curry and duck sauce.

Depending upon your entree, you get either white or yellow rice and tostones (fried unripe plantains, moistened with a delicate garlic-and-oil dressing). Exquisite black beans accompany some orders or can be had for a pittance ($1.80): these are exemplary, with a dusky, gritty, and penetrating flavor; they're also topped with chopped onion, to further bestir the soul. To finish it all off, you can get a very good flan, a sweet Caribbean custard, to go with a brew of strong, macho coffee.

A whole meal, with dessert and coffee, goes for the socialist price of about a sawbuck. This, too, is good for the soul.

La Espagnola, 504 Centre Street, Jamaica Plain, 524-9410. Hours are Sunday through Tuesday from 11:30 a.m. to 9 p.m. and Wednesday through Saturday from 11:30 a.m. to 11:30 p.m.

— Leslie Valdes

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#699 Pictophones

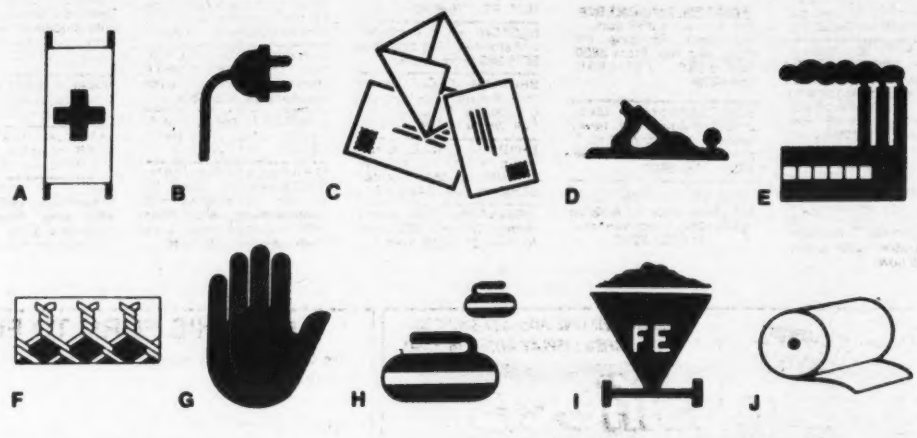
THE PUZZLE

by Don Rubin

Part picture, part homophone, pictophones are pictures of things whose names sound the same — figures 1 and D, for example. See if you can match the rest. Then enter your solutions as indicated.

(Be straightforward, or nearly so. The most frequent solutions will be judged correct for grading purposes, although we're sure there are others.)

1) D
2) _____
3) _____
4) _____
5) _____
6) _____
7) _____
8) _____
9) _____
10) _____
11) _____
12) _____
13) _____
14) _____
15) _____



Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #699, *Boston Phoenix*, 126 Brookline Avenue, Boston 02215) by noon on Friday, March 30. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We have only 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

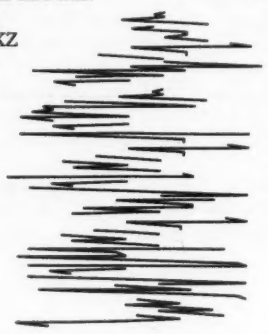
Name _____
Address _____
City/Zip _____
T-shirt size _____

Solution #697

The message in "Zigzag" was from Isaiah 40:4. "Every valley shall be exalted, and every mountain and hill shall be made low; and the crooked shall be made straight, and the rough places plain."

The answer key to "Zigzag" looks like this:

FWITUNMDKBJRA
PVEQLOYCSGHXZ



T-shirts go to the following:

1) Tom Dinger, Cambridge
2) Amy S. Bogdon, Cambridge
3) Heidi Patterson, Boston
4) Linda Kuiper, Boston
5) James Pelagatti, Revere
6) Larry Hall, Somerville
7) Mike Lints, Cambridge
8) Jim Barron, Waltham
9) Mary A. Sonier, Roslindale
10) Mike Dunn, Jamaica Plain

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BOSTON/BACK BAY
815 Boylston Street 267-9267 (opposite Prudential)
Sunday 12–8, Monday–Friday 7:30–11
Saturday 8:30–6
601 Boylston Street 267-7448 (Copley Sq. at Dartmouth)
Monday–Friday 7:30–9
Saturday 8:30–5.

BROOKLINE
1295 Beacon Street 731-6775 (Coolidge Corner)
Sunday 12–8, Monday–Friday 7:30–11
Saturday 8:30–6

See our ad in the NYNEX Yellow Pages

DOWNTOWN/FINANCIAL DISTRICT
260 Washington Street (near School St.) 367-3370
Sun 12–8, Mon–Fri 7:30–10, Sat 9–5.
85 Franklin Street (near Filene's) 451-0233
13 Congress Street (near State St.) 367-2738
Monday–Friday 7:30–10, Saturday 9–5.
230 Congress Street (at High Street) 451-1566
101 Summer Street (near High St.) 350-7084
One Beacon Street (on Tremont St.) 227-3164
155 Milk Street (at Broad St.) 451-1590
Monday–Friday 7:30–9, Saturday 9–5.
One International Place 330-8880
Monday–Friday 8–6

CHESTNUT HILL
Route 9, #1188 (at Hammond St.) 731-1909
(opposite Star Market)
Sunday 12–8, Monday–Friday 7:30–10
Saturday 9–5.

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SUBLETS

Need to fill your apartment space now?

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THE BOSTON Phoenix

Classifieds

CLASSIFIED LINE ADS: 267-1234
CLASSIFIED DISPLAY ADS: 536-5390

APARTMENTS

ALLSTON/BRIGHTON, great loctn on T line, variety of good apts; studios, 1 & 2BR, for now & January. No fee. Call Vlado, 734-0905

ALLSTON CENTER excl loc, gorgeous, spcs 1BR ideal for cple. High ceilings, hw flrs, indry, T, bay windows, $750 incls, no fee 232-5751

ARLINGTON, 3BR apt, unfrnshd. Porch, eat-in kitch, $920/mo. ½ block to center, easy trans to Hrvrd Sq, Lechmere & Boston. Tenants all professional people, animals welcome. James McGarry, 244-2353, for appt

ARLINGTON Camb line apt sunny 1BR 2nd fl w/2 porches pkg, nr bus T 650mo+ no fee 646-6892

BACK BAY, 2BR loft, ht/hw/elect incl. No fee. Avl ASAP. $1000/mo. 247-4776

BACK BAY, 2fl duplex, hrdwd flrs, 3 fireplaces, 3BR, 1 & 1/2 bath, w/d, dw & d, storage, back patio, parking space, high ceilings, $1500/mo incl ht & hw. 437-9114 or 424-7963

BACK BAY
One bedroom available in three bedroom apt. Rooftop deck w/great view of skyline. $467/month, heat and hot water incl. Near T and laundry available. Call Carla, 267-6128 now!

LOFTS

BOSTON's largest selection of artist spaces, residential & commercial. From $675. RE, Kimball Bourgault, 426-8445

BOSTON, 3BR, huge sunny lv rm, mod kit, nr T. $1000/mo. 248-6876

BOSTON, Back Bay, studios, new renov, $615+... Back Bay, frnshd rms, new, $100/wk... South End, 1BR from $800 htd... Beacon Hill, 2BR frnshd, $360/wk. Lrg studio, deck, indry, $765 all utils. 2BR renovtd $850+. 2BR compltly frnshd, $1000+... Harvrd Med, studios from $485 htd. 2BR from $650... Brighton, 2BR condo, $1050 htd. Many More. Elaine, Dome RE, 566-7803

BOSTON/BROOKLINE
line. luxury 1 & 2BR apts, roof deck, exercise rm, indry, pkg, htd. From $650. 926-6236, 247-1990, 547-0026

BOSTON/Harvrd Med, 2½BR in 2-fam hse, newly renovtd, yard, convnt to T, schools & shops. No fee. $850+. 731-3601

BOSTON, NO FEE, Longwood Med area, 1, 2 & 3BRs, $650-1200. 1 mo. free rent. 617-731-2050

BOSTON/PARK DR
Loc. nr Longwood Med area. Walk to public trans. Mins downtown Boston. Ht/hw incl. Parking avl.
Studios $550-750
1BRs $650-1025
2BRs $900-$1450
FREE RENT/NO FEE
THE COPLEY GROUP
247-3070

BOSTON/across harbor unique spcs 1BR condo. Spectacular interior, w/d, pkg, storage, wd stove, on T. $650, no fee. 787-1787

BOSTON, SE, lrg furn studio, own-occup twnhse. No lease. $500 inc ut. 536-1678

BOSTON, So. End, studios $495 & up. Nice 1BRs $540 & up inc ht/hw.
SOUTH END, stunning 1 2 & 3BRs in historic twnhses. Inc ht. $750 & up.
Maloney & Finn, 266-3800

SOUTH END, Blackstone Park, spacs 4 rm apt, corner bldg, fresh paint, great light, suitable for 2-3. $650/mo incl ht. Avl 2/1. NO FEE.
Call Lee Coady, 267-8687

BOSTON, South End, sunny 1BR, 3rd flr, nr City Hosp. $625. RE, 776-9053

BOSTON studio w/loft-det-w/d stor-nice bldg close bus $675 889-2999 machin

BRIGHAM CIRCLE, spacs 2BR 2ba duplex nr hospitals & T. Quiet st. $900/mo+utils. Call 508-443-2649

BRIGHAM CIRCLE, 6 rms eat-in kitch, ht incl. Nr schools & Med center. $775/mo. Dina, 646-3556

BRIGHTON, 5/1, sunny, roomy 1BR on T. $660 w/ht. No Fee. 277-1308 eves

BRIGHTON/ALLSTON, 1BR on T. $650 incl ht/hw. No pets. No fee. 444-4086

BROOKLINE/Bri line 1BR apt, 1block T, ht/hw, hw flrs, new kit, cple ideal, excl cond. No fee $800/mo 527-6020

BROOKLINE/Cool Corn, Sunny, charming, 3 rm apt, H&HW, prking, Nr T & shop. $870 per. 731-0014

BROOKLINE, lrg 6 rm apt on bus lines, w/d, hdwd flrs. $1150 htd. 277-8486

THE DEADLINE FOR PLACING LIFESTYLE REAL ESTATE CLASSIFIEDS IS WEDNESDAY AT 6:30 P.M.

CAMBRIDGE, 1BR, lvg rm, ba, shr kit & lndry w/ownr, w/w, a.c., skylites, spacs, sunny. Sep entr. $625 incl all util. 661-3280

CAMBRIDGE 2BR, mod kit, ac. 5-7min walk to Harv Sq, nr Mass Av, $965/mo ht incl, pkg avl. Alan 566-7118

CAMBRIDGE, Inman Sq, 3-4 good BRs, hdwd flrs. $1050 incl pkg. 628-6807

CAMBRIDGE, brand new lofts, lrg choice of 3BR from $1200. 1 mo free, no fee. RE Kimball Bourgault, 426-8445

CAMBRIDGE, Tech Sq, 5rm, 1brm, smll study, yd, MBTA Red/Green, $650+, avail 4/1, pets OK, 868-1452

CHARLESTOWN, 2BR nr T. Lease req. No pets. $650/mo. 241-5726

CHARLESTOWN loft. 2200-9200sq ft. Ideal for artists, photographers, woodworkng, etc. From $975/mo incls utils. Long term lease avl. 232-9488

DORCHESTER/Ashmont, walk to T, 2BR apt, ownr-occ 3-fam, hdwd flrs, frnt & back porches. $675. 436-2717

DORCHESTER Ashmont Hill Vict lg 2 BR clsts decks gar pk no smkrs sec/refs $750 htd 288-2296 eves

DORCHESTER Melville Prk Snny, spac, 6rm apt, exc cond, hdwd fls, 2nd fl Vict, owner occup, on qt st, .5 bl to Shwmt T $750+ 288-5290

DORCHESTER Mghts Hill lg sunny 2 BR porches wd flrs w/d hookups $750+utils avail now 825-7855.

DORCHESTER, quiet 2BR apt, safe area, nr T. LF own/occ. 3-fam, hdwd flrs. $650+. 288-9862

DORCHESTER Mod 2BR in owner occup 3 fam. Frplc. Nr Red line. $750+. 265-0999

EAST BOSTON, new luxury 1BR, w/d, garage, deck, centrl air, nr T & airport. $750/mo. 567-6176

EAST BOSTON, No Fee, luxury 1BR apt, fully applcd, a.c. $800 no utils. Nr MBTA. 269-2977 or 284-3179

FENWAY, 1BR, $550 incl ht/hw, lndry in bldg. Avl 4/1. No Fee. Maggie. 742-8649

JAMAICA PLAIN, nr Pond & Med area, great loctn, good apts. studios & 1BR w/pkg & lndry incl. No Fee. Call Vlado. 734-0905

JAMAICA PLAIN, Lrg 3BR nr T. Pond & Center St. New kit. $950+. 4/1. 524-2115

JAMAICA PLAIN, Nice 2½BR, hdwd flrs, off-st pkg, nr T. $775+util. 277-4838

MALDEN Commuter's Dream! Cozy 2BR, ww, mod k&b, prkg. Newly decor, quiet area. $725
Trendsetter R.E. 321-6899

REVERE, pay rent towards Ownership. Breakers' Condo on Ocean. Prime loc. 2 BR, largest unit, best flr. Pool, sauna. Rent w/opt to buy. $1075. 648-2222

SOMERVILLE, 1BR apt, hdwd flrs, porch. $500+utils. No Fee. 625-6399

SOMERVILLE, 3brm, 2nd fl, ht/hw, cooking incl, $1100. 617-666-1589

SOMERVILLE
CAMBRIDGE line, 2-3BR apts, walk to Harvrd Sq, nr T. From $595. No Fees. Call Owner, 547-0026
1-800-642-1980

SOMERVILLE M/F nosmkr for privt suite in sngle fam hse, your own kt/bth, wlk to Dvs, Prtr, Tufts, $575 incl ht/elec. 625-6641

SOMERVILLE, spacs, sunny 2BR, lr, dr, e-i-k, pantry, sunrm, 2nd flr of 3-deck. 15 min to Porter, Davis. Steps to bus to Lechmere. $950. 628-5425 No Fee.

SOMERVILLE
Sullivan Stn area, 2BR apt. $595. No Fee. 547-0026

SOUTH END, 2BR, on quiet st. exspd brick, wd brning stove, TAW, gourmet kitch, wd fls, nr T. $850. 262-2686

SOUTH END, City Hosp area, avl now: newly rehabed 5 rm apt, lrg kit, w/w crpt, d/d, storage area, w/d in bldg, good security. Suitable for 2-3. NO FEE, TERMS NEG. Reduced $800/mo+ Lee 267-8687

SOUTH END, lrg 1BR, owner-occ bldg, quiet st. Nr T. $725 inc utl. 536-4364

SOUTH END, lrg mod 2BR, frplc, w/d, dw, sundeck, easy pkg. $1000/mo+sec. avl 4/1. Marty, 427-3593

STONEHAM 5 room apt 1 year lease $575month heat/HW included. 438-7495 511

WATERTOWN, cozy, elegant & charming, 3brm frplc, grge, deck, solerium, vry priv, vry special, 5min from Camb, on T, no dogs, no fee 5/1 $1500 924-1408

WATERTOWN East, renovtd lrg 2BR nr bus lines. $800+ utils. No Fee. Avl 4/1. Alan, 894-9830 (d), 924-2537 (e)

WEST ROXBURY lrg 3BR, 2flrs, sunny, pkg, quiet, nice nghbrhd, $950. Call Michael after 6pm 325-2171

APTS. WANTED

1 BR furnished apt, wanted by female Italian doctor visiting U.S. May, June, July in vic of Mass. General Hospital or Harvard Sq (617)-696-6414.

NEWTON, Brighton or vicinity. 1M and 1F seek 2BRs in house. Will pay up to $350+util. Non-smokers, no pets, need 1 parking space. April 1st. Call 244-7520 ask for Marci or D.C.

COMMERCIAL SPACE

GREAT RETAIL SPC MASS AVE
CAMBRIDGE/ARLINGTON Line, great exposure, 900 sq ft. $1200/mo neg. 547-0026

CAMBRIDGE MASS AV
lower level shared office. From 175-1000 sq ft, from $200/mo. 547-0026

EAST BOSTON waterfront, 50x50 attractive loft style spc in pleasant loc, ground flr. $1000/mo 603-823-8090

FORT POINT-storage/work/studio, 250+sq ft/$138+, 14' ceiling, 423-3711

FRANKLIN, ideal for artists, 4th flr in industrial bldg. 500 sq ft-3800 sq ft. Incl all utils. ¼mi from MBTA commtr stn. $4/sq ft. Jack Dronzek, 508-528-2000

JAMAICA PLAIN, 4850 sq ft of office spc, newly renov, lots of natrl light. Perfect for architects, graphic arts, draftsmen. Prvt entrnc, off-st pkg avl, 2 min to T. Can sublet part of spc. $6.50/sf. Owner, 524-0052, 232-6521

CONDO-MINIUMS

BROOKLINE/Brighton line condo, safe area, sec bldg, excl cond, new kit, hw flrs, 1blck T, ideal for BU/BC stdnts or cple. By owner $102,000. 617-527-6020

HOUSES FOR RENT

CAMBRIDGE NO FEE
Beautiful 3flr house, 4BRs, 2 full baths. Washer/dryer, d/dw, microwave, 3 car garage, skylight hrdwd flrs and patio. Must see to believe! Just $1750 for all this! Avl 6/1 or 9/1 625-5874

HOUSEMATES

ACTON, M or F 25+ to shr quiet lvly 3BR home on 1 acre. Nr Rt 2-Concord line. $375/mo+utils. Avl 3/1. 508-264-4677

ALLSTON-2 rms in large 4 bdrm, 2 bth apt nr T, bus & schools. Avl now or 4/1 $318.75 pls 787-9683

ALLSTON 4M sk 1M/F for indep hse nr N. Harv/Camb St. $275+ utils, 1st, last & sec req. No pets. Avl 4/15. Great deal!!! 782-3125

Phoenix Classifieds

CLASSIFIED LINE ADS: 617-267-1234
CLASSIFIED DISPLAY ADS: 536-5390

Classified Advertising Policies

THE GUARANTEE
Purchase a non-commercial advertisement for two consecutive weeks in advance and we will keep running the same ad free as long as you call each week on Monday or by 6 p.m. Tuesday to renew the ad. Missing a week voids the guarantee. To begin renewing your ad call 267-1234 during the week of the ad's second appearance.

CLAIMS FOR ERRORS AND OMISSIONS
The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS
The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.
The Boston Phoenix reserves the right:
- To revise copy containing objectionable phrases
- To reject in its sole discretion, any advertisment on account of its text or illustrations
- To determine correct category placement

All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES
NON-GUARANTEED Advertisements: There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays. GUARANTEED Advertisements: There are no refunds or copy changes accepted on a guaranteed advertisement

DEADLINES
Music and the Arts...Wednesday, 6 p.m.
Real Estate and Help Wanted...Thursday, 4 p.m.
Copy for all other Advertisements...Wednesday, 6:30 p.m.
Modeling...Wednesday, 12 noon
Guarantee renewals... Tuesday 6 p.m.
Changes and cancellations...Tuesday 4 p.m.

OFFICE HOURS
Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

FOR ADULT ADVERTISING PLEASE SEE THE ENTRE NOUS/ESCORT COUPON PRECEDING THE ADULT SECTION.

USE THIS FORM TO FILL OUT YOUR CLASSIFIED ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____
NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____
BANK: _____
DATE: _____
SIGNATURE: _____

INSERTION DATE: _____ **CATEGORY** _____

PRICING YOUR AD (Fill in appropriate rate/s)

	NONCOMMERCIAL	COMMERCIAL	
LINES	6.00 per line (4 line min.)	8.00 per line (3 line min.)	$ _____
7 pt. light headline	8.00 per line	10.00 per line	$ _____
7 pt. bold headline	10.75 per line	15.00 per line	$ _____
9 pt. bold headline	12.00 per line	16.00 per line	$ _____
Capitalized words	1.25 per word	_____ # of capitalized words @ $1.25 each =	$ _____
		x _____ # of weeks =	$ _____
		TOTAL $	_____

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: THE BOSTON Phoenix The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

GUARANTEED CATEGORIES
The following categories fall under the Classified Guarantee:

AUTOMOBILE
- Domestic
- Foreign
- Vans & Trucks
- Cycles
- Tires

REAL ESTATE
- Housemates
- Roommates
- Sublets

MISCELLANEOUS
- Lost & Found
- Pets
- Skiing
- Travel
- Wanted

FOR SALE
- Antiques & Flea Markets
- Appliances
- Bicycles
- Boats
- Clothing
- Computers
- Fuel & Firewood
- Furniture
- Musical Instruments
- Odds & Ends
- Photography
- Records & Tapes
- Stereo/Components
- Video & TV
- Yard Sales

See Classified Section headings

ALLSTON/Harv Sq, M/F, shr w/ 3 others, nr Harv Sq, T, prkg, w/d, clean & quiet, $399+ utils, 254-4218

ALLSTON semi-coop hse, 3F/3M lkng for 1F or cple. Beaut vict hse on priv hill w/view, trees, yrd. Spcs, 2kits, many rms, nr T. Piano, trampoline, computers, more. St & drvwy pkg, secure bike shed. Big rm $400/mo+ for person w/high compatibility & shared scientific/creative interests. Pls call 787-2831 for interview.

ARLINGTON 3M prof sks 1M prof 26+ to shr spac frndly hsehld. No smk. Nr T $280+ Avl 4/1 643-8939 643-2292

ARLINGTON 3M sk 1 lrg BR, 1 1/2 bth, w/d, d/w, off-st, near T, no smk/pets, $330+, avl now, 641-4005

ARLINGTON CENTER, M 30+ to join stable indept co-op w/friendly Ms & Fs in 30s. Comfortable, neat, lrg hse. Quiet st, close to T, pond. No smkg/pet. 646-6393

ARLINGTON, F, 25+, wrkng/prof, non-smk, share w/ others attr hse w/ yrd, on resd. tree lined street, d&d, w/d, hdwd flr, ht incl, no more pets, nr T. $395+ util. 646-7482

ARLINGTON F sks non smk F for 5rm homey apt in 2fam hse w/d garage bk yd prch nr bus $357+ 641-3223.

ARLINGTON/MED, 1 M sks prof 2M/F 25+, 3BR, 2 bth, w/d, fp, a/c, nr lake, qt res nbrhd. No pets/smkg. $350+. 488-3594

ARLINGTON, M/F 35+, non-smkr to shr comfortable smaller townhse w/2prof F. Nr bus/Rte 2. Prev group living exper desirable to help create good times, sharing & equal chores, maintainence, etc. $385+, 646-5809.

ARLINGTON nd rmmt now! Convt Hrvd Sq Bus & Red T & Pond. Lndry inc. No smoke $390/m Call Steve 641-1283

ARLINGTON, prof F sk 2M/F to shr 3BR hrdwd flrs, yrd, garage, DW, $360+, w235-0320x3053,h646-0716

ARLINGTON prof F 26+ or cpl for cheerful, warm and spacious indep hse. Nr T, Spy Pond. 648-4313

ARLINGTON resp M/F 25+ for attractive well-maintained 7rm 3br nr T/Rte 2. Fplc, hw flrs, yd, prch, wshr, pkg avl, $400+, no smkrs/pets avl now 641-1606

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

AYER, GWM wntd to shr 13 rm home. 2LRs, 2 1/2 bths, full kit. 7acres, gardens, lots of space, $400/mo incl utils, call Victor 772-2631

BELMONT 1M, 1F, skg M or F. 30+, non-smkr for indep hshld, beautiful hs, great loc. W/d, d/w, frplc. $367.50/mo+ 1/3 util. Call 484-0387 or 484-1940

BELMONT/Camb F/M rmmte wanted to shr large house w/3 nr Fresh Pond & park. w/d, pkg, bus/T, no pets. $400+, 484-4591

BELMONT COOP
2F/3M, 2cats seek 1 for large semi-coop house, w/d, prkng, no smkng, nr buses, $275, 489-4579

BELMONT, hsemte wntd to shr beautiful hse on 1/3 acre. On bus line, 12min to Hrvd Sq, pkg, laundry, dishwasher, fp, lge yrd, and more. $600+ utils. 489-2855

BEVERLY FARMS state house, country setting, F artist sks F nonsmkor 35+/- own priv bth $500+utils 508-927-0539.

BOSTON, nr Brigham Cir, $210/mo+ht. Clean, 2 min to T, deck, w/d, no smokers. Avl 4/1. 566-3586

BOSTON, 1F 2M tidy, consid. resp, 30+ seek 4th to shr beaut hse in safe conv nbhd. Features lots of aesthetically pleasing space incl lge prvt yard w/ sundeck. Wlk to 3 T lines. No bugs No pets. $425/mo incl all util & off str pkg. 787-4973

BOSTON 2BR, sunny skylight, Jacuzzi bath, parking, laundry, near T. $400/mo. 445-5844

GRACIOUS CO-OP
BOSTON 3M, 2F 29-60 seek to share warm, handsome, co-op home w/ non-smoking M/F, 25+. Convenient, stable neighborhood. Wood stove, friendship, popcorn. $359 inc utils. 327-3647

BOSTON M or F needed immed. $365 includes heat, no pets, no smoking. 566-6545

BRIGHTON — 2F sk M/F 25+ to shr spac., sny, cln 3BR ½-hse. on quiet, treelined st. Prch, fplc, lawn, guest rm., sunrm., prkg, on T. No hvy smokers and no more pets. $383+. Call 782-7066 7-9 pm wknites or after 11 am wkends.

BRIGHTON 2M/1F sk 2 27+ for friendly, no smkg, semi-veg hshld. Quiet st, yrd, nr T, pkg, w/d, lrg rm, $230/$280+. avl 4/1, 787-3436

BRIGHTON, 2M, 1F sk F, pref non smoker, on B line, $225, lrg bckyrd, 782-1001

BRIGHTON CENTER Rm avl in nice 3BR hse for M/F 20's. Comfrtbl living situation. $350+ utils. 254-7629

BRIGHTON CENTER
1BR in 6BR hse. $340/mo, no nazis, deadbeats or bedwetters. Call 782-7238

BRIGHTON CTR
M/F 25+ to shr small, comfortable, hse w/ M&F (teachers), lg bdrm nr T, shops, $400/mo incl utils, free pkg. Must lk cats! 783-0028 avl April 1st

ALLSTON furn hse nds 1. Off Comm nr T. Rm w/ porch, hdwd fls, lg LR/den, big TV. Avl 3/1-9/1. $400+ 566-5208

BRIGHTON/NEWTON
1 bdrm in 4 bdrm hse. Sunny spacious hrdwd flr, 1.5 bath, 3flr, 2 porch, flrpl, bkyd, garage. Quiet resid st; $350 beg Apr. 254-5393

BRIGHTON/Newton owner sks 1M/F for beautiful condo. Prof 30+, qt nonsmkr. W/d, prkg, $450 incl utils. 254-6046 evenings

BRIGHTON Nr Ctr huge 3rd fl. sunny room, w/d, porch, yard, quiet. Walk to T & shops. $295. 731-8133

BRIGHTON, Oak Sq 2M 28+ sk 1 M/F 25+ to shr hse. Prkg w/d, dishw, porch, patio, garden. No cigs or pets. $293+ util. 254-2803

BRIGHTON Open F room in 5BR/2bth indep hse. Nr Pike, Storrow, ldry, conv store. $250+ util. 783-1070

BROOKLINE,
St. Mary's st. Area. Large furnished room in newly painted apt. Quiet, clean. Desk, phone, refrig, adjoining bathroom. Seperate entrance. Near schools, resturants, hospitals, stores, B. C & D lines. Non-smkr, $100+/week.

566-0967
After 8pm weekdays, weekends anytime, lv msg.

BROOKLINE Beaut twnhse 4 frplc, lg rms, great loc. Off beacon St. T, shops. $330-475. No Fee 734-4137

BROOKLINE, Cl Crn, sunny luxurious rms in beautiful 11rm victorian condo, flex lease, $450-$550, 734-4529

BROOKLINE Cl Cir 2M/1F sk M/F 24+ 2 shr snny apt. Neat, ind resp.No pets/smoke $325+u+1 232-8620

BROOKLINE hse sks F 23+, veg pref for non-smk, cozy semi-coop w/ big garden. We are 2M/1F music loving, playful, $362+, 739-6211

BROOKLINE Hsemte for frndly indp hse, spacs sunny 2ba. w/d. Nr T & shops $302+ 232-7277, 730-9343

BROOKLINE large sunny bedroom avail May 1. Conv to B, C & D lines. $367/mo. 734-9759

CAMBRIDGE
at Porter Sq, rm in lge indep coop vict hse, 2kit, 2bth, garden, no smk/ pets, $320 inc util 628-5468 wkdys til 9, wkends 10-6

CAMBRIDGE, brand new Harv Sq rehab; indep hsmt for $375+ 4/1; beaut, California classy, fully furn appliances 547-3377 L.M.

CAMBRIDGE, congenial hsehold nr Centrl Sq sks M/F, upper 20's-early 30's, rent $300+ phone or lv msg, 864-2610

CAMBRIDGE 1BR in 2BR apt. 22+. Yard, nr T, MIT, lndry No smok/pets $350+ avl now 354-5427

CAMBRIDGE/Fresh Pond 2F & cat sk hsemte 30+ for wholistic indep home, no smkrs or drugs. $242+, 576-3337

CAMBRIDGE, in Sq, great place. Lrg, nicely frnshd, quiet st. Cheerful nut, designs a little, cooks a lot, prefer frndly indpt woman w/sense of humor. $315+utils. 666-1313

CAMBRIDGE, near Kendall, share 7 rooms, 1 room avl immed. WD. $330+ utils 876-2272

CAMBRIDGE, nr Fresh Pd., M/F(pref) 28-35 sought for spacs 3BR apt. Hdwd flrs, on-st pkg, back yard, w/d, dw, 2 pianos & more. Indept & frndly hsehold, 10 min from Harvrd. Avl imm, $350+ util (negot), 864-5049

CAMBRIDGE/SOM, seek roommate to share 4BR apt. Walk to Harvard. $305. 661-0094

CAMBRIDGE/Som line 2 mins to Davis T. Grt semi-coop (share some meals) in quiet nbhd. Fits 4F, 4M, w/d, yard. No smoke 629-2431

CAMBRIDGE, Somerville line. 2F sk 2M/F 22+ to shr spacs 4BR apt, 2 min to Davis, semi-veg, prog politics, indep hsehld. Avl now. $255, $310+utils. No smkg/pets. 776-9073

CAMBRIDGE, spacious 8brm coed hse nr Harv Sq, Inman Sq, yrd, porch, off-st prkg, 24+, $360 incl utils, 497-1693

CHARLESTOWN:
2 rmmts for 4/90, $330+ sec. 242-9852.

CHARLESTOWN, prof GM/SF sk nonsmkg M/F for mod 3BR, 2 ba house, w/d, pkg, deck. $375+. 268-3056

CONCORD, 2M 1F sk 1M/F non smkg, for indep hsehld, $335 inc ht & hw 508-369-5112

DAVIS SQ semi-veg coop sks F/M 26+ to shr meals, barn, garden, piano. Coop exp necc. 623-7418

DEDHAM, group living in the suburbs, 30min So. of Boston, 10rm vict nr 128, 1, 135, warm, loving, healthy environment for profs, singles/couples 30-60 $350+ 326-5371

HUDSON hse on lake Boon, lg yard, w/d, fireplace, pkg, nr maj rts, more. No smk/pets. $375+ 508-568-9296

DORCHESTER Great oppty to join fun dynamic coop hse in integrated nhood. Seeking 3 F/M any race, sexual orientation, age (we're now 31-56), to join us in wint/spring. 6 bdrm beaut hse, big rooms & yard, near T. Share chores, veg meals, hse meetings. Nonsmoking, reas rent. 265-7479

HUDSON, 2GWM sk same with stable income for lg 4BR hse. $290+ utils, sec dep and ref req. Nr Rts 495, 20, 290 and 9. Avail 3/1. Call 508-562-0694 after 5pm

HYDE PARK, to sh a 2BR hse, fr & bk yrd, drvwy, quiet residential area, nr T, non smk, plenty of room, avl now, $500, 364-4347

JAMAICA PLAIN, GM to shr 8 rm Vict. w/3GM, fully frnshd. Nonsmkr, clean & discrt. $350/mo. 524-4898

JAMAICA PLAIN rm in lg house. Easy going, w/d. Nr T, pls no cats. $240/mo. 522-6395.

JAMAICA PLAIN to shr w/2M, 1F. Pond side, huge festive vict on beaut st. Avl now, $387 incl all 522-0157

JAMAICA PLAIN-Woman to join 3M 2W in spacious, quiet, well-run group house. Share chores, cooking, dinner conversation. Meat-eating, non-smoking, no more pets. Parking, laundry. 522-6227

JAMAICA PLAIN, rm in 4BR, sunny apt, grt view, e-i-kit, nr T, walk-in closet. $283+, avl 4/1. 522-7268

JAMAICA PLAIN cple sks hsemt to shr 2BR apt in 2fam hse. Nr bus, pkg, F/B prch, frpl hw flrs, w/d d/d, 2cats. $300+ avl 1yr only 5/1/90. 524-6858 wkdys before 5.

JAMAICA PLAIN 1 rmmt needed for 4BR hse with 2F & 1M. $375 +. Avl 4/1. Call Mike at 739-0589

JAMAICA PLAIN Rms in Victorian. $400+ avl June. Rm for commuter now $300. nr arboretum. 983-5170

JAMAICA PLAIN F wanted for musical, non-smoking, semi-veg household. $295 incl ht Call 522-5721

JAMAICA PLAIN hsehld of 4, + 2 cats sks 2 to shr lge home. Veg pref, no smkg $275-$340+. 524-6294

JAMAICA PLAIN, nxt to T & Arbtm, mixed hshld, veg, nonsmkg, WD, 524-6234, 522-9605

JAMAICA PLAIN Palace! 4/1. w/3 musicians nr pond/T. Frpl, w/d, yrd, prkg, etc $425+ sec, util. 983-0001

LEXINGTON, 26+ indep, neat, quiet. Pleasant rm/hse/st. No pets, 2 acres, bus to T, $340+, 861-8737

LEXINGTON: Lrg BR w/ marble frplc in 5BR historic home. 2 full baths, use of hse & yrd, adjacent to lrg conservation area, conv to Rte 2 & 128. $375/mo+utils, Call Carter 863-8778.

LEXINGTON M/F 25+ nsmkr to shr 2BR mod snny hse. Deck, w/d, quiet st. Conv to Rt 2 & 128. $425+. 862-7052

LINCOLN, 2 housemates wanted to share house yard etc w/ 1F, 1M & 2 cats, $425+ utils, 259-0612

LINCOLN: SHARE COUNTRY LIVING
2 normal folks to share 4BR house, fireplace, ac, large yard, garden. Abuts 108 acres conservation land. Mins to 128/2/2A. Smoke ok. $325+-$400+. (617)259-1475 or 259-1146

MALDEN 3 unfurn rms in hse 1blk to Oakgrove T, no lease avl 3/25 $545/mo+ utils. Call eves 322-3416.

MANSFIELD, mature nosmkg F to shr lg colonial hse, kit/laund priv, walk to train. $325+1/4 util. 508-339-9667.

MEDFORD F, 2Irsh settrs, cat sks 1 or 2 M/F 30+ for spac 3BR w/gdn, prch, frpl, w/d, no smk avl 4/15 $320+ or 475+ Kathy 491-5300/391-1803

MEDFORD
M/F to shr beautfl 3BR apt. Newly renovated townhouse w/sundck, dshwshr, disposl, frplc, basement, pkg & more. 5 min wlk to Tufts Univ & T. $367/mo. Call Dennis or Steven anytime 391-9340

MEDFORD, shr lrg beaut 3BR duplex nr Tufts, T, & Davis Sq. Hdwd flrs, pkg, storage. $275+utils. Avl immed. Greg, 395-0044

MEDFORD/SOM/ARL semi-coop apt nr Tufts. 2M 2F 1 cat sk nonsmk 1F/M 23+, no more pets. Share food, chores. Interests: art, storytelling, VWs, singing, computers. 15 min bus to Harvrd, on-st pkg. Avl now. Rent $302, utils $40, food $20/wk, 391-9602

MELROSE: Hndsm frnshed rm in lge updated Vict home. Central air, w/d, cable, prkg, kit priv. Conv to T. No smoke Male. $395 inc utls 665-6082

MILTON, GM to shr large gracious home, mins to 128 & dwntwn. All amenities & utils incl. $500/mo+sec. Avl 2/1. 698-2820, lv msg

MILTON M/F to shr 3.5 BR hse. Prkg, hdwd flrs, w/d, frplc, great loc & nghbrhd. Avl now. $300+ 698-7411

NEEDHAM F sks 2M/F for spac hse w/prch, frplc, pkg, nr T, stores, lndry. $350+ avl 3/1. 449-0466

NEWTON, 2F seek 3rd 25+, nonsmoker, kosher for 3 br apt easy walk to T and Crystal Lake $330+ avail immed 965-5584

NEWTON Cen 2BR in lg friendly, indep vict. W/d, nr lake & T, no smk/drgs, 25+, $295, $365+ heat, 965-6697

NEWTON CENTER 1prof F sks 2M/F to shr lrg hse on quiet street, nr Green line, pkg, garage, backyard, $450+ 923-3928

NEWTON CORNER, 4F, 3M, 2 cats sk 1M, 25+, to shr lrg vict hse nr T w/ wshr, frplc, piano. avail 3/1. We are 30-43, friendly, indep, prof. No more pets, no tobacco, $390 incl utils. Call 332-3549, 6-10pm wkdys, 12-6 wkends, lv msg.

NEWTON CORNER M/F 28+, responsible prof for 6BR house. Prkng, T, tennis. 965-2431/964-2963

NEWTON CORNER, friendly, semi-veg, coed coop, sks mature nonsmkng M(+ school age child OK) to shr meals, chores, reg hse mtngs. BR in lrg vict w/garden, w/d/dw, frplc, pkg, on bus line, nr T. No more pets. Rent $280, sec dep. 527-3476 or 527-3477

NEWTON looking for prof non-smkng F for lrg sunny group house. Quiet st, off-st prkng, w/d, hrdwd flrs. For 4/1 & 7/1. 964-1759

NEWTONVILLE, 2BRs avl in 4BR, 2 bath hse. Large, sunny, off-st prkng, eat-in-kitch, Nr Comrail, shops. $350 and $300+util. April 1st. 964-1132

NEWTON W, 1M sk F/M 30+ Qt.resp,ezgoing non-smkr for frndly indep lg sunny 7rm hse. oak flrs, Mod bth, yd, pkg, Nr T,16,30,90&128 $425+util Scott 969-1969

NORTH ANDOVER prof F 30+ seeks same to share cozy 2BR condex, $315+ utils. 508-689-3215

NORTH QUINCY, 2F sk 1M/F 22+ for 4BR nice yard, nr T, pkg, $325+ util, 328-4320

PORTER SQUARE hsmmte wntd to shr single fam hm w/2 adults, 1child, 1dog. Huge furn BR w/hw flrs & skylite, lg closet, sep bth. 1block from T. Off St. pkg, yd. $500/mo+ shrd utils. 625-9859.

QUINCY F 25+ nonsmokr to shr hse nr T, qt area, w/d, no hsewk, shr cook. $350+. 770-1942 4-7PM

QUINCY, nr X-way, prof GM 30 seeks prog, socially aware & discreet M/F to shr ideas in interesting 6-rm hse, w/d, nice yard. Residntl area, nr B. Hills & T. $425+utl. 287-9410

ROSLINDALE, 2 artists seek rmmt for lrg single-fam hse. Bsemnt studio spc avl. Lrg yard, garden, pkg, lndry. No smkg/no pets. $450/mo+ utils. After 7pm, 323-3074

ROSLINDALE, prof M/F 23+ wtd to join 2M 1F in 4BR hse. Lndry, convt to T, more! $325+utils. 323-5344

ROSLINDALE, prof M sks 1 or 2 ind, resp, frndly F/M 27+; no smkg; renov apt in hse nr Arbo T; quiet nbrhd; $275/rm or $475/2 rms, Ken 469-0688

SHIRLEY CENTER F/M for friendly, independent house in beautiful N.E. village setting. Attached barn, 3 arces, garden, piano, wood stove, conservation land. Nr Rte 2 & commuter rail, 45min west of Boston. No smkrs/pets. $350+utils 508-425-9168.

SOMERVILLE 1blk Davis Sq T. easy going co-op, 4M/3F ages 22-53 sk non-smkg F to shr cooking & chores in our lg hse, w/d. 1cat but no more pets. $285+utils 629-2431

SOMERVILLE 1 (maybe 2) rms in 5bdrm hse, lrg liv & kitchen. No cats or cigs, $280+ sec & util. 628-8674

SOMERVILLE 3F, 2M seek F/M 25+ for frndly ind hse nr Davis Sq, T, semi-veg, no smk, cat ok, $273+ 776-1360

SOMERVILLE/Davis T, 1M seeks 2M/F, non-smoker for 3BR apt, w/d, patio, $395+, 623-8530

SOMERVILLE, Davis T, 6BR co-ed seek M/F nonsmkg 23+, w/d, semi-coop, 4/1. $325 incl utils. 629-2087

SOMERVILLE, groovy coop, 3F, 1M & 1 cat seek 1M 24+ to shr veggie food, progressive politics, hsehld chores. No smokers. $285+ utils. 628-5585 or 623-6918 avail immed

SOMERVILLE Medford Resp F to shr clean, relaxed 3BR 2 fam hse nr Tfts Nsmk ASAP $290+ 391-4012

SOMERVILLE M/F nosmkr wanted for single fam hse, your own kt/bth, wlk to Dvs, Prtr, Tufts, $575 incl ht/elec. 625-6641

SOMERVILLE/Un Sq-1F/1M sk 1 or 2 for 5BR semi-coop, non-smkr, $300+ (less w/4), 628-3265(h), 542-6887(w)

SOMERVILLE, we're looking for 1 more housemate to join 4 adults, 1 dog, 1 cat, $350/mo, call Ron or Karla 628-9096

SOMERVILLE Whitman St. 1 rm avail immed in 2 stry hse. Prkg spc, lndry, wt rm. $280+ utils. 375-6975

SO. NEW HAMPSHIRE 2 GM sk resp 3rd; sep kit + br, shr bath; priv setting. $300. (603)382-4810.

STONEHAM 2M sk 2M/F to share 4Bdrm indpt hshld. A/C, w/d, dw, 1.5bth, lge bkyd, off st pkg, $275/mo + util. Avail 4/90. Call Skip 438-2301, 6:30-10:30PM wkdy A.M. wknd thru 3/8. Same times after 3/17

THE DEADLINE FOR RENEWING GUARANTEED ADS IS TUESDAY AT NOON!

WAKEFIELD w/rent control 25+ M/F prof non-smkr share our 4BR hse, 1/2 block to T. Nr ctr, trains, hghwys. $475 incl everything. 617-246-2319

WALTHAM 1M/1F wntd for lrg 5BR hse, backyrd, porch, storage, spacious, shr w/2F & 1M, $261+utils, blck to bus, off-st pkg, 617-736-8256

WALTHAM, 2M 1F sk M/F non smkr for spacious apt on quiet strt. $290+. Heat incl 891-7987 aftr 5

WALTHAM seeking 1M or F for 3brm hse, w/d, yard & much more. No smokers, rent $340 htd 899-7375

WALTHAM/Weston-A Bargain! Lrg, comfortble apt in hse, quiet nbrhd, w/d. 1M/1F sk 2: 25+ nosmk $250+ 894-0903

WATERTOWN 1 Bdrm avail ASAP in 3 Bdrm Apt w/d d/w. 10 min to Hvd Sqr $395+ 926-0841 must see!

WATERTOWN 1BR in 2BR hse. Off st prkg, yd, w/w, nr bus. Furn or non frn. $350+ util. 547-6990

WATERTOWN 1M/F 3BR hse ind 25+ nonsmkr, nr T, off stpkg, yd, acc to Hrd Sq. $300+ Avl now. 924-1079

WATERTOWN 2br 1st fl 2fam, wdStv, Pkg, Harv bus $320+ days508-481-4347, Allan only 617-926-6817

WATERTOWN, 2GWM prof sk resp rm (G/S) for sm sny rm in spac apt nr T avl now no smk pet car $250+ 926-8569 evenings til 10

WATERTOWN 2 people to share 5BR w/2F 1M in indep estab coop hse. Fp, yd, sun pch, nr T, cat (no more pets), age 38+, no smkg, $382+, 926-8933

WATERTOWN 2 rmmts for 3BR home, huge rms, parking, yard, w/d, quiet, conv loc. $380/mo, 926-4767

WATERTOWN, 2rmmts wntd, M/F, to shr nice, 3brm, nr Wttwn Sq, w/d, off-st prkg, $333+, call Steve 924-5271, aval April 1

WATERTOWN, M/F 25-35 to shr smokless, petless Victorian palace w/3 other profs. w/d, frplc, pkg, nr T. $350. 926-1999, 964-1967

WATERTOWN, nonsmokg M/F to shr 5brm hse nr bus, prkg, bckyard, $244/mo+ utils aval 4/1, 926-6107

WATERTOWN, seek hsmt, 30+ in established gay & lesbian, alchohol & drug free household. $270/mo + utils. First/last + deposit. 923-2480

WATERTOWN SQ 3prof sk 1hsemte for 3rms on 3rd flr of large quiet hse nr buslines, yrd, pkg, $450+sec, avl 4/1, 924-9179

WAYLAND/LINCOLN, shr spacious hse qt wooded area nice yard, nr lake & rtes 2&126 $380 508-358-5505

WELLESLEY Rtes 9 & 128. Rmmt needed for lge bdrm in nice hse. W/d, prkg, 2bths. $290+ utils. 235-7980

WELLESLEY
Shr nice 3BR rnvtd hse & grg. lrg kit, d/w, w/prf M/F 25+ neat nonsmkr 1289/90 $700+ Jim 239-0061

WELLESLEY, wanted roomt to shr deluxe hse . Owner is out of town most weekends. $700/mo incl util. 237-4855

WEST MEDFORD, BiWM has furn rm M/F gay or strt. nonsmk. $365/mo incl mst. Be clean & neat. 396-5198

WEST MEDFORD hsemate wanted, non-smoker M/F, 3BR, 1bath, $310/mo heat incld. 25yrs+, 483-3639

WESTON 3BR apt in old hse. 2F w/cat sk M/F nonsmoker, quiet woods, on commuter rail, yrd; garden, w/d. semi-coop, 894-9205

WESTON Co-op non-smoking indivs and families welcome. Private, 3+ rm unit with bath and 2 fireplcs. Shared kitchen, living area and laundry. Peaceful, wooded lot with garden. Pets and kids great! $875/mo incl utils. 894-9646

WESTON, live in woods close to city, shr 3BR hse w/ frplc, w/d, piano, studio and friendly cat, $375 or $425+ Chris 894-8048

WESTWOOD Share large 10 room home. 2 acres, cleaning service. $425/mo. 329-3042

WINCHESTER, shrd living situation, grand vict, very comfortably houses 6 semi-indep people (2M & 3F).Eat and live well sharing expenses and moderate chores. Skng 1 consid prof M 28+. Rent & utils $358 + food. Avail now. 729-0766

ROOMMATES

ALLSTON; 1F sks 1M/F for 3BR 2ba dplx in hse. Yd, pkg, W/D, frplc, Jacuzzi. Nr Hrvd & T, no pets $335.35mo 254-8894.

ALLSTON, 2lg rms w/ park included near T & Pike $255+ utils seek 2 stable M or F March 1 254-6124

ALLSTON, 2M, 2F sk rmmt for neat old Victorian, hdwd flrs. 10 min walk to Hvrd Sq. Call Lincoln at 254-6890

ALLSTON 2M nonsmkrs sk 3rd for 3BR. W/d, off str prkng, nr T. $450/mo incl utils. 782-0341

ALLSTON 2needed stu or prof fr 8rm apt 2nd fl of Vict house, nr T prking avail. $355inc 787-7935

ALLSTON F 23+ to share large house, near T, parking, non smkr. $345+ utils. 789-4303

ALLSTON M/F to shr sunny mod 2BR apt, d/d, w/d, pkg, ex loc. No fee. $425. heated 787-1963

ALLSTON, quiet, mature & responsible M/F to shr 1brm in 3brm apt, $330/mo utils incl, nonskr pref. Avl immed. Jim 254-1176

LOOK AT THIS AD! VERY CLEAN AND IN
ALLSTON, Comm. Av. Nr Harvrd Av, rmt needed for sunny, 2nd flr, 2BR apt, 1 block from B line, very clean, $395/mo incl ht & hw. Available immed. Call 738-4728

ANDOVER — Prof. M/F to share 4BR hse. W/D, Fpl., pool, 1.5 acres, lts of room/storage, 2½ baths, near 93. Non-smokr, $375+. 508/474-9287.

ARLINGTON, 2F & 1M seek 1 independent male (no cooking), large room, washer/dryer, parking, near T, no smoke. Very reasonable rent 648-9323.

ARLINGTON, 2F sk 3rd to shr lge 3BR apt in quiet resid area, non smk $365+ 641-1579

ARLINGTON 2 prof F sk 3rd to shr lge 3BR apt. Clse to T & shppng. Mst be cln & resp No pets $310+ 641-2450

ARLINGTON Ctr. Huge 3rd fl rm w/full bth in qt apt on T. No smk/pets. Perfect for cpl $515+ Avl now 646-0478

ARLINGTON, EAST, M 25+, 1brm in nice 2brm apt, no smkg, no pets, qt str, quick walk to T, possible prkg, $350+, sec deposit, avai March 1, Steve 648-6802

ARLINGTON, EAST-Do you like films & have a sense of humor? See other ad. Avl now, M or F. 648-6802 Steve

ARLINGTON EAST, F rmt shr apt duplex, yd, storage, laundry, no smok, cat, $375/mo, T and bus, 643-2622.

ARLINGTON, East, 1M 28+, to shr 2brm apt, pkg, porches & yrd, nr rt 2, 93, Harv Sq, owner occupied, aval now, $350+, 643-7504

ARLINGTON HEIGHTS, beautiful, peaceful home for 3rd ind M(30+). Vegetarian, clean, on quiet tree-lined st. Exc. for meditation & spiritual practices. Nr T, no smk/pets. $280+. Pkg incl. Avl now or 1st. Dan, 641-4469

ARLINGTON, M/F rmmt 25+ wntd for 3BR apt, nr T, quiet st. d/w, hrdwd flrs, no smkng/pets, $410/mo, call 646-6201.

ARLINGTON, prof F 30+ to shr lovely spacs 2BR, nonsmkr, no pets. $350+utils. 641-3136

ARLINGTON, rm avl in sny spac hse by Camb off Mass Ave, vry clse to T & bus $335+ 643-4415

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BACK BAY Marlboro St 2 prof F lkng for 3rd to shr 3BR apt. Mod k&b, priv deck. Avl 5/1 $565 incl utils 266-2508

BEACON HILL: 2F-sk-3rd in 3BR. Cute, grt loca!! Furn, $400/mo Ht & Hw incl Aug w/opt. Call 742-7037.

BEACON HILL Gdn apt. Shr rent/util w/one other. Pref grad stu. or pro. Call 523-2265 aft. 4PM

BEACON HILL
Prof M sks M/F for large, sunny, 2BR. Elevator, view, frplc, own bathroom, non smkr. $660. 723-9386 aft 5

BEACON HILL to shr 3BR w/2F. Hw flrs, balc, frplc, w/d. $583 incls ht/hw. 5/15 or 6/1 flex. 523-4758

BELMONT, 2mi fr/Harv Sq, nr T, M or F rmmt, no pets, off st prkg, $380+ sec dep. 484-5154

BELMONT 2M looking for 3rd person to shr in 3BR apt. Off st prkg, nr T, frplc, storg, no smok/pets, $400+ utils, aval 5/1, 489-2825

BELMONT 2M need 3rd M/F to share 3BR. 10 min to Harvard, 20 min to city. Very large bdr. We are 2 friendly people $300+ 499-7749

BELMONT/CAMB, 1F sks prof M/F 25+ nosmok for lrg 3br yrd,w/d prkg nr T $335+ utils ASAP catsOK 332-4106

BELMONT F28+ sought by 2other W to shr 3BR hse on quiet st nr T. Frplc & pkg, no smk or pets 380/mo 484-4152 or 484-8684

BELMONT F seeks rmmte to share 2 bdrm apt. Have cat $360+ Call Hildy before 3PM at 484-2325

BELMONT non smk rmmte wntd, 2bdrm on quiet St. 10 min Hvd Sq. off St pkg, Yrd $370+ Dana 666-3136

BELMONT sk 1person 28-39 to shr snny apt. Hw flrs, porches, pkg, cat welcome $450+ Mitch 484-4585

BELMONT, SWM sks rmmt to shr 2BR apt in btfl vict home, spacious, hrdwd flrs, nr T, $500+ util 489-3873 .

BILLERICA, M/F prof, non smk to sh lg hse, nr train, with pool, $450+ util 508-667-3562

BOSTON 1F sks 1F nonsmkr resp to shr beaut clean 2BR hw flrs, w/d, pkg avl nr Kenmore Sq/pk $415 inc. hw 526-6212

BOSTON, 2 nice bdrms aval in lrg renov, 5brm apt nr NU, hosptls; lg eat-kt, mod bth; cigs ok, $250-$315 incl ht, 661-0136

BOSTON BEACHSIDE! Snny Savine Hill. Wlk to Red T. 2F sk 1F 23+ to shr coop apt. $310+. 4/1 288-9585

BOSTON, Brig Cir, lrg sunny rm in indpt hshld, 2M, 1F, 2cats, $325/mo+ utils, 731-9057 Mark or Linda

BOSTON BRIGHAM CIR. GWM sks GM/F to share 2BR apt. $300+ util nr Green line. Joe 232-8842 lv msg

VEGETARIAN
BOSTON/BRIGHAM CIR, F sks F 25+ for apt. Must be a strict vegetarian, nonsmkr, socially aware. $250+.
Call 445-6024

BOSTON/BROOKLINE, M/F to shr Park Dr condo, steps to Fenway, on green line, prvt ba, mod kitch, etc. $550/mo. 266-3291

BOSTON-DEVONSHIRE PL.

SPECTACULAR!
Female Roommate needed for this stunning 36th fl view of Boston. Pool, Jaccuzzi, health club on 42nd fl. No smking, no pets. Rent Neg. Call 523-3424, leave message.

BOSTON Fenway. Seekng F 2BR, priv, ht & hw, e-i-k, qt bldng, cls to sevrl bus & T stops. Cln, 1 cat, yours are welcm. Avl 6/1 $362.50 Linda 353-1310 wk 723-7733

BOSTON, Fenway, prof F to shr newly renov 2brm, $450/mo, 437-1840 nights.

BOSTON- F non-smkr to shr 2BR apt, no pets, $425/mo+ utils, avl 4/1. Contact Meg at 482-0364 or 227-2280(w)

BOSTON Lg brght furn. LR, DR, kit/ptry 2BR, ldry, gdn. Red T. Avl immed. $450 Grad/prof no smk. 282-8605

BOSTON, lrg rm in Vict home, nr T, shr kt & bth $300/mo incl utils & lndry, no smkg/pets 288-5203

BOSTON M/F nonsmk to shr 4BR condo nr B,C&D lines. $405/mo ht & hw incl. Avl 3/1 no pets 367-7280 lv msg

BOSTON nr NE Univ & T, GM 23+ easy-going, educated for twnhse, great space, own huge furn rm w/ pvt bth $350+util 232-5396

BOSTON, Orient Heights, 1M/F for 3brm hse, 2blcks from T $216.66+ utils, call Mike 567-5991

BOSTON, Park Drive, we live in 5BR / 2 Bath condo. New Kitchen, lg livingroom. Rm w/ priv bath avail. $400+ deposit. 424-9381

BOSTON, prof F, nonsmkg, 30+, furn lux 2BR apt. $550/mo inc ht/hw, sec dep, a.c., d/d, w/w, lnd, 5/1, lease. 367-6242

BOSTON, Resp, F nonsmkr, for 2BR Nr T, laundry. 300/mo+util. Call 268-4459 Fri-Mon or lv msg

BOSTON, resp M/F to shr apt w/1F, baby, 2 cats, nr T, schools, hospitls, $400+ avl immed 262-9399

BOSTON S.E. M/F to shr 2BR apt. No smkrs. $400/mo incl heat. Avl 4/1 267-3362

BOSTON, shr lrg apt, young adults, nr schools, T. $340/mo incl utils. 566-4090. 527-0397

BOSTON/South End, M 26 sks M/F to share lrg 2brm apt. 1min to Pru T, $350/mo, incl ht/hw aval now, call 262-2144 lve msg

BRIGHTON, 1F nonsmk for 2br apt, hdwd flr, frpl, $350/mo + util. Oak Sq, Lisa 267-5959(d), av now

BRIGHTON 1F sks 1M/F 27+ for shr lrg beaut apt in hse. Quiet st w/ample pkg, conv to T, no smkg/pets, avl 4/1 $350+ 782-6827 lv msg

BRIGHTON 2BR in 5BR house, d/d, w/d, deck, parking, 2 blocks to T. $410/420 254-1508

BRIGHTON, 2F for 3BR apt, nr T, no smkg, no pets. $276 incl utils. 731-6581, 277-9731

BRIGHTON, 2F sk 1 F for apt in hse on tree lined str. Hrdwd flrs, spacious. No smkr. indep, considerate. $300+ 787-0651

BRIGHTON 3F 1M sk 1 M/F to shr 5 BR apt in Oak Sq nr T. $208/mo+utils avl 4/1 or 4/15. 787 4837.

BRIGHTON, 3M, 1F Seeking 1M/F to shr 5br 9 rm lrg sunny hse prkg d/w w/d Call 782-6375 $375/mo

BRIGHTON, 3 prof M seek prof M 25+ for large 4BR apt. $335+. No pets. Avail now 254-5091 Emily or Tony

BRIGHTON — Avail. Apr. 1. Sunny 3BR apt. in Oak Sq. sks. 1 M/F roommate. Hdwd flrs, porch. No smkg, no cats/dogs. $350/mo.+util. Call 782-8994, ask for Bart or Deb.

BRIGHTON CENTER F 25+ wntd to shr snny 3BR apt. Nr T. Nsmkr pref. $305+ utils. Avl 4/1. 254-6948

BRIGHTON CENTER F to shr 3BR apt. Snny, quiet, nr bus, ldry, shops. Avl 4/1 $282+ 787-2149

BRIGHTON, clean, quiet, mature, ind. stable & honest F wanted for nice, safe apt. $375-1st, last, sec, ref. Please call 789-4612

BRIGHTON, clean resp

BROOKLINE Prof or grad stdnt nonsmkr for 1 rm in 2BR apt. W/d. Nr B,C,D lines. $487+. Jeff 730-5681

BROOKLINE

RENT NEG

M/F for 1 bdrm in 5 bdrm hse, nr T, hdwd flrs, new kitch, prking, smk ok, no pets, 254-4735-jeff

BROOKLINE sk 2M/F to shr 4BR apt. avl 4/1. $375/mo inclds heat/hw & laundry. Walk to B line, 734-4263

BROOKLINE Three BR apt to share with M/F $333 a month inc heat has electric and cable pl 277-2294

BROOKLINE Village, 3GM 1F sk responsbl, communicative M/F. Avail May 1. $245+, call 277-8719

BROOKLINE VIL- F sks 27+ ezgoing F fr lg 2nd flr 2BR on priv st & T. Frpl W/D Porch Prkg. $383+ No smk/pets Avl now. 232-3842

CAMBRIDGE 1hsmt wntd to shr mod 4bdr, hrd fls, nr Hrvd Sq $440/mo inc ht/hw Avl 5/1 Call 661-6923

CAMBRIDGE 2F 35+ sk prof nonsmk M/F to share huge 9rm apt. Safe quiet nr T porch yd $425+ 492-7109

CAMBRIDGE 2M/F for 3BR condo nr Huron. Lrg & snny. 2bth, w/d, dw, pkg, patio, cptd. $425 & $450. 868-3781

CAMBRIDGE, 2 M seek M/F to shr 3BR. Nr Havrvd Sq. $333. Avl 4/1. 603-894-5572

CAMBRIDGE 2 prof F sk 3rd rmmt to shr lg 2fl apt. Nonsmk, own BR. $413+ utils. Nr T. 547-9358

CAMBRIDGE, Central Sq. 1BR in 3BR apt w/hdwd flrs, wht walls, garden, pkg. $340+. 491-6114

CAMBRIDGE Central Sq. 3rd rmte needed 4/1. Close to T, hrdwd flrs wlk in closet no smk 275m Matt 497-7833

CAMBRIDGE, F, 40, sks 2F 30+ for spac 3BR, quiet str, walk to Inman & Harv, prog politics, comf home $300+ util, sec dep 864-6460

CAMBRIDGE, Frsh Pnd, skg hsmte--nonsmkg, sane, grounded, respnble, relaxed, indep, Earth-loving, aware--to sublet & shr beaut, lrg 2brm, entire 2nd flr of hse, 6rms + bth & 2 porches: So. Ea, Nrth & Wst expsr; newly sanded beaut hdwd flrs, high ceilngs, lrg E-I kt w/ pantry, w/d, So-expos brm aval. Okt, warm owners live below; imm on highly depndble elec busline to Harv Sq (5min every 15min); meditation rm. $480+, aval 4/1. call Marcus 354-1286.

CAMBRIDGE Harv Sq. Prof M/F 25-35 to shr 3BR apt. Unusually clean, quiet. $400+. 661-7719

CAMBRIDGE/Harv Sq, sks mature F 26+, spac, 2brm apt w/ yard, $400+/mo, 491-1052 nights

CAMBRIDGE Independent hshd of 3M 1F sks mature interesting F 26+ for 5BR near Inman Sq. No smkng/pets. Ph 354-8425

CAMBRIDGE Mass Ave. 2 prof F seek prof M/F 24+ to shre apt. 5 min to Red T, Stores. $317/mo+util. Call Nicole 876-6203

CAMBRIDGE mod 2BR near Hrvd Sq & T, w/w, a/c, top flr w/view off 4st pkg, safe $450 heated 354-1691

CAMBRIDGE non-smoking M w/ sense of humor to share w/ M classical musician. Please leave self-descriptive message. 661-6571

CAMBRIDGE, Porter Sq, gay or bi M to shr lrg apt, 5 min to Porter Sq Red line, $400. Dave, 876-0182

CAMBRIDGEPORT F 23+ for 3BR apt, large, sunny. Nr T, river, shop. Safe nghbrhd, no smk/pets. 864-6782

PART-TIME

CAMBRIDGE, prof F sks pt rmmte (2-4 nts/wk). Beaut, furn, 2BR apt in hse w/porches, w/d. Nr Hvd Sq, Pond, T. Joyce, 661-0916

CAMBRIDGE, 1F seeking respons, nonsmkg F for room in renovtd Vict 2BR hse, hdwd flrs, porch, eat-in kit. Call 666-0992

CAMBRIDGE/Riverside, M/F to shr lrg 6rm hse w/2M grad stdnts, gd loc, nr Harv & Cent Sq, w/d, $416+utils, d 354-8366/e 354-2198

CAMBRIDGE roommate needed for 2BR apt on top floor of 3 story victorian building. Quiet tree-lined street. 11 min to Harvard Sq, 13 min to Central. $450 all utils incl. Avail 4/1, 876-7841

CAMBRIDGE Share/sublet, 2BR apt, off-street parking, $328incl. ht, 5 mins to MIT; 27yo M engineer. Call 864-1440 mornings

CAMBRIDGE shr 2BR luxury condo, no smkr, nr Hrvrd Sq, red T. Gym, pool, $750 incl utils. Call Joe 354-3013

CAMBRIDGE sk F for indep hse w/2M & 1F, mod kit, d/d, w/d, yard, nr Red & Gr Ts, $248+ 492-1721

CAMBRIDGE, Som line, M sks non-smkg M/F/other to shr 2BR apt nr Harv Sq, 6 mo subit, $300+ 628-2509

CAMBRIDGE/Somerville line F seeks M/F for sunny 2BR, hw flrs, near T, $370+ 623-3008 lv message

CAMBRIDGE, sunny rm avl in 4BR apt, new prch, nr BU bridge & Central Sq, $356/mo 868-7745

CHARLESTOWN F rmmte wnted to shr 3brm, snny, monument ave condo, rfdck, d/d, free landry, hdwd flrs, wlk to bus, T & dwntn, no smok/pets, $525+ util, no fee, call anytime 242-0316.

CHARLESTOWN M sks M/F 25+ to shr 2br apt on 2nd fl of 3family brownstone on Orange bus lns. $335+util, Jim 242-4442

CHARLESTOWN M/F for lovely 2brm duplx nr monmnt/T, d/d, high ceilngs, wlk to downtwn, $825incl ht, Deborah, 242-0990

CHARLESTOWN Prof F for Dplx. No smk, yard, nr T, Prkg &375 +utils 242-0811

CHELSEA GWM 32, w/2 cats seeks 1M/F (no more pets pls) for snny 2BR on gt st. W/d, bck prch. Over 25 pls. Avl immed $325+ 889-5762 Tony lv mssg

CHELSEA, lrg bright 3-level 2BR twnhse, w/d, w/w, central air, off-st pkg, on T, grt loctn. $425. 889-5851

CHELSEA, shr huge 9 rm apt w/2 humans, 2 cats, quiet bl collar nbrhd, d/d, micro, w/d, hdwd fl, prch, nr T, nonsmkr, $350 inc ht/hw. 889-6501 or lv msg 864-2410

DEDHAM mature GWM to shr 3BR single fam col in quiet res area, lrg BR w/ w-w; d/w, w/d; 18min comm rail to Bos, $350/mo incl ht 326-6098

DORCESTER/Savin Hill 23+ prof F to shr extra lrg 5BR hse w/3 prof, nr T, parking, $290+ 265-7627

DORCHESTER 1F rmmte to share sunny newly renovd 2BR apt, 2 porch $330 Avl now. 825-7180 lv msg

DORCHESTER 1M/1F sk other. Nr Fields Crnr, Mtg Hse Hill. Off st pkg, w/d, gt st & park. $250+. 287-8903

DORCHESTER/Ashmont shr 3BRM apt nr LT, piano, hdwd flrs no pets/smoking avl 4/1 $300+utils 282-7612

DORCHESTER

Bfl 3-stry 4-Bed Vict. Hse Skng Hsemates M/F 22 & mature, independent, non smoking pref. w/d nr T huge space lots of strge David 424-8260

DORCHESTER Male 34 seeks roomate. 1st floor 2 BR: Apt 2 blocks from subway Call Craig 265-3778

SOMERVILLE nr I-93 & Boston superb space. Many extras bargain price. no smk/pets $255+utils. 628-3446

DORCHESTER M/F to shr 2BR apt. Gd area, nr T, yrd, porch, lndry, no smk. 25+ Avl 4/1 $300+ util. 265-4070 lv mess please

DORCHESTER Pleasant Ashmont area nr Red line. F grad student 42 seeks F, quiet neat. Beautiful 2bdrm apt $275+. 282-8266

DORCHESTER Savin Hill Students & profs. Newly renov, nr T. 436-6677

DORCHESTER, Savin Hill UMASS area GWM seeks 3rd for 3BR apt non smfoker $325.00/mo Tel 288-4138

Dorchester, shr lrg Ren Vic home, w/owner, 1 blk to T, 3 fireplaces, yrd, w/d, hardwd flr, Melville prk, $550 mo pls Util. 282-1113 or 776-5555 asks for Berry.

DORCHESTER TWNHS

Ashmont, mature respons nonsmkg GWM sks same to shr spacs sunny home. ASAP. 2 min to T, w/d, pkg. $350+utils. Mike, 282-7078

GREAT APT

DORCHESTER, next to Shawmut T rmate for lrg apt gd nghbrhd w/d prkg yrd fp hseciner many extras must see $350/mo inclds utils 436—7405

EAST BOSTON, 2 M, mid 20's looking for resp M/F to shr 6 rm apt. 8 min to T, st pkg, safe nbrhd. $242/mo+. 561-6065

EAST BOSTON 2M seek 3rd, on beach, pool, modern, large, nr T, parking, $395+, 581-0750

EAST BOSTON room in 2 bedroom apt 567-2287 by May 1 with extra room.

ESCAPE APT. LIFE!

Somerville, 2 Easy Going Rmmtes & Cats seek 3rd to share roomy house w/great sunny kitch, spacious Bdrms, bk prch & sm Yd. Nice Nbhd, pkng. Non-smoker Avail Immed. $400.00 625-1667

FENWAY 1BR avail across from Victory Gardens, spacious liv rm & kitchen, $350, 859-7088

FENWAY, sk 1F for 2BR, non smkg, nr Colligs & Hosps, $415+ dep, incl ht/hw, avl now 236-4716

FRAMINGHAM Rmmte wntd for cln, resp, indep, creatv hsehld. $285+. (508) 879-6147 pls lve mssg

CAMBRIDGE HARVARD SQ P/T ROOMMATE

Share top flr of House. Large 2BR, hdwd flrs, 2 porches. Lots of details. Completely renovated. 2 min to T/Harvard. Rent/Lease negotiable 868-0581 / 536-5390-x233

HYDE PARK, clean, quiet, prvt, non smkg 25+ prof w/w, w/d, mod apt $270+ 1/2, 1st/ist, 361-0634

IPSWICH, GM sks non-smokr to shr 5RM apt, wlk to train, no drugs/pets $350+, sec dep 508-356-3361

JAMAICA PLAIN 2F sk M/F nonsmk 24 35 lg sny 3BR, indep, quiet nr T Arboretum $333+ avl immed. 522-0281

JAMAICA PLAIN, shr large sunny 2BR in beaut hse. Yards, porches, hrdwd flrs, quiet nghbrhd, nr T. Unique $375 524-9258

JAMAICA PLAIN, 1 for big, sunny rm, hrdwd flrs, nr T, $387+ utils-neg, aval asap 497-7142, 522-9457

JAMAICA PLAIN M/F wntd to shr lg sunny 2BR apt. Hw flrs, lndry, small porch, on T, plenty of pkg, $400/mo incl ht 524-7165 lv msg

JAMAICA PLAIN 2 M sk 1M or F for spacious 3BR grt loc nr bus & T no smoke/pets $315 avl 4/1 524-2982.

JAMAICA PLAIN 1 F & 1M seek F. Beau 3BR apt. close to bus & T, good nbhood. $263+. Call 522-5867

JAMAICA PLAIN 2F sk 2F for quiet non-smkg 4BR hshld, 1blck Or & Gr T. No more pets please. $295+, avl 4/1, 983-0718

JAMAICA PLAIN, 1 M sks 1 M/F prof or grad std 25 + to shr vry lrg 2br in 2 family hse pond side nr Arb. avail 4/1 $375+ 522-7701

JAMAICA PLAIN, 1BR in 2BR apt, nr T & Pond, porch, kit, $350+ util, M/F, no pets, 4/1, 524-4732 eves

JAMAICA PLAIN, large room 25+ vegetarian independ household near T, laundry $275 heated 522-2255

JAMAICA PLAIN, nr Forest Hills 1br avl in 5br hse, nonsmkr, 22+, str prkg, WD, porchs, 1cat no more pets $275+ 524-0819

JAMAICA PLAIN, F pref to shr 2BR apt w/ F & 1 cat. Nr JP Ctr, Ts, Pond. $305 incl utils. 522-0602 eves

JAMAICA PLAIN, gay male wntd to shr beautiful 9 rm Vict w/2 other prof GMs. Hdwd flrs, skylites, deck, 1 block to T. $400+. 983-0742

JAMAICA PLAIN, rm for rent in 4BR newly renovtd apt. w/d. $350/mo incl utils. 522-7053

JAMAICA PLAIN Non-smkr lg, sunv 5 rms, W/D, pkg, yd + more 2 blks grn/orange T. $375+ 890-3980/524-2824

JAMAICA PLAIN, F sks F 28+ to shr sunny 2BR nr T. Hdwd flrs, w/d, $325 incl ht, no smoke. 524-9507

JAMAICA PLAIN GM

24 sks GM/F for 3BR sunny hsehld, $260+utils. 2mins to T. Shr chores, interests, cats. Creatively, aesthetically & domestically inclined. No smoke/drugs. Marcus 666-1684

JAMAICA PLAIN $267+, non-smkr to shr semi-veg 3BR. Porch, yrd & washer. 1block to T, 522-5190

JAMAICA PLAIN, M/F 25+ to shr 3BR apt in smoke-free, graceful, turn-of-century 3-decker in one of JP's lesser-known, gem-like nghbrhds. W/d, porch, yard, 5 min to T, 8 min to Arboretum. No mammal pets, no cigs. $333+. 524-0685

JAMAICA PLAIN F sks F 30+ prof, nosmkg or pets, nr Forest Hills, w/d, lrg rm in vict flat. $365+utils & dep, 522-6703

JAMAICA PLAIN 2rms. 6/mo sublet. $350, avl now. Other rm, $400 avl 4/1. Both incl utils. 522-1907

JAMAICA PLAIN/ Roslindale, 2F sk F nonsmkr 24+ to shr unique hse, hdwd flrs, spacious, quiet, great yrd, garden nr T/Arb, $350+ 327-5269 Must see!

JAMAICA PLAIN 1F wanted to share 3BDRM nr Forest Hills T and Green areas. Call Erika(am) 522-9778 Or Nadine in eve $333per mo+

GORGEOUS CONDO

JAMAICA PLAIN 1rmmt needed. Grt loc w/2F, furn 3BR, piano, bckyrd, hrdwd flrs, pkg, d/w, e-i-k, $500 utils incld, 983-0872

JAMAICA PLAIN 2M sk neat, quiet, nonsmk M, 25+ to shr sunny 3BR apt. $350+, nr pond & T, avl immed. 522-8683 lv mssg

JAMAICA PLAIN 2F sk 1F/M nsmk for snny spac 3BR apt. Free pkg, nr T. Lg e-i-k, LR, DR. $300+ utils. 983-0661

JAMAICA PLAIN, May 1, 2F 30's prof seek F 28-38 to share quiet, lg, sunny 3bdrm. Near pond & T, $280+. No smoke/pets. 524-7017

JAMAICA PLAIN 2M sk respons non-smkg F/M 24+ for nice, quiet, sunny, musical hshld. Nr pond, T & lndry. No pets, avl immed. $375 incls all utils 522-9205 lv msg

JAMAICA PLAIN May 1 $268 Nr trans. 2 F creative Vegs pref 1 same. Porch + own phone 4 U. No pets, smokes. 522-6342 Thanks!

JAMAICA PLAIN 1 room in 3BR 1st & security ideal for musician $318 monthly 983-5095 Mark

JAMAICA PLAIN quiet non-smoker, pls no pets, to shr lg apt w/yd & lndry nr T $275mo+utils avl 4/1 522-6812.

JAMAICA PLAIN Resp prof M sks M/F to shr snny, clean 2BR in 3fam hse. Nr T, parks. $350+ utils. 522-3609

KENMORE SQ 1M/F in 2br nr BU, 1/2blk to T, big lvrm, hdwd flr grt view lndry ht/hw, $550 avl 3/1 262-7432

LEXINGTON F rmmte wntd for half of hse. 2 prchs, yrd, bsemnt, off st pkg. $437.50+ utils 861-0223

LIVE-IN LOFT

DORCHESTER, 3400 sq ft, safe, cln, kit & ba, etc. Great views. $350/mo. After 3p. 825-4455

LOFT SPACE

SOUTH END 3 GF artist nd rmmte. Your rm: 900 S.F., 18' ceiling, h/w flrs, wd burning stove, shr kit & bath, $357/mo. Key fee. No drugs, heavy drinking. 542-0024

LYNN, Saugus line, 2M mid 20s looking for same to shr lrg 6 rm 3BR in good loctn. Clean & respnsbl. $340 incl utils. Avl now. 598-9845

MALDEN 1F/2M seek 1 non-smk (prefer F veg) for easy-going, spacious house. 2 mins to T. $210. 322-3239

MALDEN 1 lg bdrm avail in lge home. $325+ util. 3GM seeking 1 more short term OK close to T. 324-2534

MALDEN M/F to share 2BR apt w/1M & 1F. Private room, w/d, parking, near T, $300, avail 4/1, 324-2426

MEDFORD 2 GWM sk M/F for lg mod condo nr Wellngtn T. 20min to Bos, 5min by car. Pkg, pool, wghtrm, must be clean & resp. $350+. 4/1. Call Mike 391-6543

MEDFORD F 30+ sks same to shr clean, sunny 2BR apt nr Tufts, Rte 93 & T. $350+. Call Nancy days 381-3152/ eves 391-4929

ARTS & SPIRIT

MEDFORD M37 sks M/F 30s. Reliable NS: into arts/spirituality/ACoA recovery. Spac 2BR apt; comf lg rm/adeq clos space. Safe/quiet/clean res area. Nr major Rtes & MBTA, shops/serv. Avail now; Rent $300+. ARNE 391-8712.

MEDFORD, M/F for lrg sunny 3BR, plenty of pkg, no smkg/pets. $265+utils. 395-0819

MEDFORD M/F to shr spacious, sunny, 1st flr apt. Semi-furnished, washer. $390+ 391-1398 Avl now

MEDFORD Nonsmk M/F 22+ to shr modern 2BR. A/c, idry, offstr pkg, balc. $337+/mo. Holly 396-0460

MEDFORD, prof GM sks nosmkg rmmt to shr 2BR 5rm apt quiet resid nghbrhd nr T Rt 93 and shping W/D, rent $335 plus util call 395-3605 pls, lv message

MEDFORD WEST Prof M 35+ sks same to shr spac 5rm in 2fam. Yrd, prchs, bsmnt, nr T. Into music, garden. No drink, drug, smk. $315+ 391-2388

MIDDLEBORO Lakefront home to shr w 2 GWM. Beaut, rural loc. Non-smok, 350+ 1/3 util (508) 946-1849

MILTON, GM to shr lrg home. Mins from 128 and dwntwn. Pkg. $400/mo utils incl. 696-1964 lv msg

MISSION HILL, F 23+, safe quiet block, LR, e-i-k, DR, hrd wd flrs, deck, nr T, no smkrs/pets $300+ 445-8465

MISSION HILL Great 4BR apt nr Nrtheastrn. New kit w/ dw, bth, w/d, hdwdflrs, intercom. $400+ utils. 965-5242

MUSIC LOVERS

SOUTH END, F seeking F to share lr sunny, vict. Working fireplace, spiral staircase. Baby Grand. Dishwasher. $338/mo ht & hw 266-1011

NEEDHAM M/F rmmte to share lrge country home. Yrd, w/d, d/w, prking, nr MA Pike, Rt 128 & T. $350+. Avail Now! 444-1442

NEWPORT, RI

5/25-9/3 lkng for 3rmmts 25-36. 5bdrm hse, ctr of twn, pkg avail, 10mins to beach, great bbqs, fun people. Call for details day 617-572-2434 or eves 617-451-0779

NEWTON CENTRE — 2M seek 1F to share 3BR hse. Must be responsible and clean though not too extreme. $300+ util. Avail April 1. Call Brad or Brice at 965-1755/lv. message.

NEWTON CORNER prof F 27+ consid for 2BR. 3min Pike/Watertwn Sq. Sunny, wd flrs, no smkg/pets, 4/1, $450+low utils 332-1744

NEWTON CORNER sk M/F for 1st floor big BR, prkng, heat inc, nr T, $475 price negoc 964-3471

NEWTON, crnr, Wat sq, lrg 2br. new k b w/d strg, pkg nr bus, pike. n-smk M/F prof $515+ 466-2108

NEWTON, hse 1F, 2M 1dog, 2cats sk F. Yard, prkg, exc kt. Be cln, respnsbl, 5/1, $350 Keith, Cheryl 965-8157

NEWTON prof non-smkr F to shr 2BR in 2fam. Great loc, pristine. spcs, pkg, nr buses & lndry, $450+ 527-7137

NEWTON, seeking prof M, 25+, for lrg new 4brm apt w/ prkg. Indep living, close to 128, Pike, T, no pets, $425+, Feb 1, 1990. Call Mark or Beth, 969-0136.

NEWTON, seeking F student or prof to shr 3 bdrm close to BC, modern kitchen, bath $400/mo incl utils, call Atsuko 965-3590 or Alida 964-4113 Please lv msg

NEWTONVILLE 2 prof SWM & 1 dog sk indiv to join benevolent anarchy. 3BR apt, dw, w/d, nuke, cable. Nr cm rail/bus $370+. 969-8224

NEWTONVILLE spacious furn household skng F rmmte, pkng in rear, $230/mo, 969-7418

NEWTON WEST, 2F nsmkg profs to shr 3BR apt w/1 F & dog. Lvg rm, eat-in kit, 1½ ba, w/d, off-st pkg. $440+ each. Avl 3/15. 332-6952

NORTH END 2GM seek M/F for 3BR apt nr Orange & Green line, 4/1, roof views, great deal. $265+, 367-0749

NORTH END/Boston, F to share 2 bdrm apt avail 4/1. $475 per month. Non-smoking. Call 722-7888 or 742-1242.

NORTH READING, Reasonable rent for GWM rmmate undr 30 wtd for lux, cntry lvg. Shr util. Steven 508-664-4443.

QUINCY, 25 year old GWM, seeks prof M/F to shr 2brm, $410/mo avail 4/1, call days 9-4 770-1036

QUINCY 2GM sk 3rd non-smkr to shr beaut 3BR hse on bay, pkg, hw flrs, yrd, beach rights, great views, on T. $400/mo 471-7733

QUINCY, GWM 33, sks same to shr apt on busline. Smoke ok/No drugs. Security req. 472-9387

ON THE BEACH

REVERE, M rmmte wntd to shr huge 9rm apt on bch, grt vw, w/d, bcyd, park $550/mo incl 286-5595

REVERE, lge rm, nr T & beach in 3BR apt, $250+ util/mo, 1st-lst-sec 289-9108

ROSLINDALE 2prof GMs sk 3rd for 3BR twnhse nr T/bus w/d, dw, no smk/pets, $375/mo+ 1/3 util, call 323-4640 6pm-or lv msg

ROSLINDALE:3rd 24+ for 3bdrm, 8rm 1/2 house. Conv to T. Nonsmkr, light drinker, easygoing. $267+ 1/3utls. 469-3236.

ROSLINDALE, F 25 sks clean, quiet F 21-29, for clean 2BR, prof or stdnt, $395/mo inc util, avl now. 327-0795, no smkr, please

ROSLINDALE/W Roxbury line-Prof M/F 25-35 to shr lrg 2BR, avl 5/1, $350+utils. 738-5557 or 828-4838

SALEM, 2BR condo, quiet, prkng, WD, rm w/deck, grt loc,nr ocean, nr T, $475+. 508-741-8664

SALEM F 30+ NS for big apt on T nr beach w&d. Flpl, wd flrs. $375 incl all & cble. (508) 741-2313

SALEM, MA. Northshore seeks M to share 3BR apt exc. loc. $325/mo. utils includ. Mike 744-4563

SAUGUS, GWM 25 Prof non-smkr, seeks sim to shr new lux townhse close to rt 1 & T. 20min from Boston, w/d, pkg, pool, ac, deck. $450 incl util. Call Shawn eve 231-3259

SHREWSBURY, GM wntd, lxry condo, shr all, fully furn, has evrything, move right in $400+ 1/2 util, ht inc excl loc, 5 min UMASS Medcl, close to all major rts, call 508-756-7647 lv msg

SOMERVILLE, 1brm in 4brm apt, nr Tufts $290/mo+ utils, 625-2257

SOMERVILLE 1F/2M sk 3 M/F 30+ to shr food, mls, beaut&lg coop nr bus & T $300incl util 628-3538,776-8609 nosmk

SOMERVILLE, 1F for 1brm, + bath in 2brm apt, on bus line, $375/mo+ util, 628-3636

SOMERVILLE, 1M, 1F seek M/F for lrg sunny apt on bus lines. 12 min walk to Davis Sq. $360+utils. 623-3554

SOMERVILLE 1M/F to share large, sunny 4BR apt. Non-smkr. Avail 4/1 or before. 312.50+ util 629-2561

SOMERVILLE 1M/F nonsmkng rmmte needed to shr lrg spacious sunny 4BR apt w/3M. $300+utils, 776-8355

SOMERVILLE 1 non-smkng F w/cats sks person to shr nice 2BR apt. W/d, new stove, pkg, conv to Or & Gr lines. avl 4/1, $362.50+1/2 utils. Michele 253-6143

SOMERVILLE 2F sk 25+ nonsmkr for 3BR (7 rms). Hdwd flrs, nr Davis/Porter. Avl now. $350+. 623-3937

SOMERVILLE, 2M seek M/F, 3BR apt, 25 min walk to Harvrd, 7 min to T. April 1. $250. 776-6252

SOMERVILLE, 2 prof Fs sk clean, respons, nonsmkg M/F 25+ for sunny, spac, 3brm in resdtl nghbrhd, nr rt 93, avl 4/15 or 5/1, $316+ utils. 666-2564

SOMERVILLE 2 rms avail 4/1 & 5/1 in 4BR apt, hrdwd flrs, frnt & bck porch, garden, sunny, 623-7595

SOMERVILLE, 2 rmmts seeking 3rd to shr lrg 3BR. Avl 4/1. $317+utils. 666-2418

SOMERVILLE 3BR 2 bth, W/d, prch. Qt 2 fam hse nr shops & buses. Prkg. No smk/pets. $315+. 776-3294

SOMERVILLE, 3M sk M/F to shr large cln 4BR apt nr Dvs Sq, gd rmmats, safe, quiet, nr T & shppng off-st pkng, ht/hw $337.50 776-3674.

SOMERVILLE/ DAVIS Sq. F sks F to share lg sunny 5 rm apt. Wd flrs. $388 ht incld. Avl 3/1. 625-6016

SOMERVILLE/DAVIS T-M/F non-smkr 28+ for 1BR in 2BR apt, $338+, avail asap. 666-8480

SOMERVILLE/Davis Sq seek F rmmte 25+, lrg spacious apt w/2 other women. Nice yrd & porch. 2min to Red Line. Smallish bdrm, no-smkr, $314/mo+ utils, avl 5/1, 623-1462

SOMERVILLE F & cat need 1 for lg sunny 5-rm apt wd-fl porch park storage MBTA $438& 625-5046

SOMERVILLE, F rmmt 29+ to shr lrg 2BR apt w/prof woman 35. $300+low utils. Avl immed. 666-0478

SOMERVILLE Medford line. Rmmte w/apt new 2BR 2bth condo. Nr Tufts. Pkg, no smk. $485 incl. 623-7328

SOMERVILLE, M/F for 3rd BR in 3BR 1bth apt 2blks from Union Sq, 15min from Harvd Sq, lge kit, quiet nbhd, pkg, dw, lndry fac avl, must like cats 776-7019

SOMERVILLE

M/F for sunny 3bdrm nr Porter Sq. for April 1. $325 + utils. Mark or Jeff 776-6037

SOMERVILLE M/F for largest BR in 2 floor 3BR Porter Sq apt. W/d, prch, storage, pkg. $360+. 776-0920

SOMERVILLE M or F prof 25+ to shr 5BR nr Davis Sq T. $250/mo, avail 4/1, spacious, great location. Creative? Friendly? Have lots of good stuff? Come on down. 628-6513

SOMERVILLE, nr Davis Sq, prof M sks similar to shr spac 2BR apt, off-st pkng $400. 776-5441

SOMERVILLE, nr Porter Sq, M/F non smkr 25+ for sunny rm in lge 4BR apt nr T, WD, $335+ utils, no more cats, avl 4/15 628-0803

SOMERVILLE DAVIS SQ, 2M/F for 3BR apt, marvelous snny apt, avl now/ 4/1 $315+, 628-1341

SOMERVILLE, nr Davis T, sk nonsmok F 30+ for 2flr, 8rm, 2bth w/d, sunny, apt, homey, spacious, EZ pkg, safe qt st, bk balc, $400+, 776-7922, 491-8200

SOMERVILLE

Nr Davis Sq sks 1M/F in 4BR apt, $225+ 2bath, avl 3/1-3/15, call Wen or John, 776-8458eve

SOMERVILLE Nr Union, 1M/1F 1cat sk 25+ nsmk to shr 7 lg rms. Pkg, e-i-k, guestrm, w/d. $283.33+ 4/1 623-8251

SOMERVILLE/Porter Sq Spacious BR in 3BR apt w/1M 31 & 1F 32. Pkg, w/d, yrd. $375+, 625-5768

SOMERVILLE Porter 2BR 1bth 4/1 mod, dw w/d ac ww prkg. Nr T/bus No smk/pets $425+ elec 629-2113

SOMERVILLE, prof M 23 has 2rms avail immed in 3BR apt nr Porter. Open, sunny $320/340+ 628-5241

SOMERVILLE F 31 sks 1 prof M/F for spcs 4BR. Walk to Red T/bus. Pkg, no dep. $350+utils. 628-1037

SOMERVILLE, prof M/F to share spacious, remodled 2BR. $400+ utils. Avail 3/1. Call 666-9294 lv msg

SOMERVILLE, rmmt wtd, nonsmkr to shr 2BR apt nr Tufts Univ, convnt to T. $425/mo. Avl now. 623-0130

SOMERVILLE M/F lrg, furn, sunny 3BR apt, nr bus/T/shop, pkg. $270inc. 4/1. No smk/pet, 776-4151

SOMERVILLE, soon to wed, must sublet 1 spac rm in 3brm apt, Avl immed, 5min wlk to Davis T, $350+, Call Duane 625-6541

SOMERVILLE/Teal Sq 1F to shr 3BR, walk to T, hw flrs, front & back porch, avl 5/1, $298+, 623-5647

SOMERVILLE, Union Sq, M/F wanted for sunny, 3BR apt. Mod kitch, spacious lvng rm, hrdwd floors, $300+util. Smokers Ok. Call 776-6156 lv msg

SOMERVILLE/Union Square wtd M/F prof/ student for lg BR in 3BR hse in quiet area $300/mo+ 1/3utils avl 5/1 623-2486.

SOMMERVILE-15ft by 15ft rm on quite side st for 4/1 or avail now in 3 bdrm apt. $230 pls. 776-9898 or 776-7775.

SOUTH BOSTON URGENT!

2F nonsmkr to shr 3BR apt. Parking, great location, Nr stores, and transportation. $275+ utils. Call Clare 542-6000 ext 4712 days. or 269-0624 Weekends

SOUTH BOSTON seeking roommate either M/F for modern spacious apt. Many nice features close to public transportation and beach $500 mo+utils 269-7837

SOUTH END, 1BR in 4BR brwnstone. Huge, great, safe, $385/mo F non smk pref. no pets, avl immed 536-2687 eve, 859-4208 dys

SOUTH END, 1BR in lrg top-flr 2BR apt. Rfdeck, w/d, frplc, lrg lvg rm. M/F or cpl OK. $500+ (neg). Brad, (d) 956-6669, (e) 266-1704.

SOUTH END 2GWM seek 3rd, 3 floors, huge back yard, $467/mo+utils, 266-0591

SOUTH END, adj Pru (St Botolph St), beaut/spac 2brm apt 1400sf, nonsmkr, $495+ dep, 247-3701

SOUTH END M/F sk responsible prof M/F 25+ for furn lrg BR in spacious duplex w/view, d/d. Nr Copley, ht incld, $495/mo, avl 4/1 536-0642

SOUTH END, nice, cheap, Albany St. lge, 3 bdm, nwly done, smk O.K., no pts $350 incl all. 426-0038

SOUTH END prof M 27 sks similar for newly renov 2BR condo. Deck, w/d in unit, d/d, frplc, cable, hw flrs, pkg, lots of closets, Jeff 536-1075

SOUTH END, shr mod 2bd apt dw, w&d, w/w, many wind, gd vw, 262-8692 Don $495/mo

SOUTH N.H. GM sks rmmt to shr 2bdrm 2bth twnhse cath ceilings lge storage w/d Derry off 193 Less hr N of Boston rent neg live nearer mtns lakes skiing (603)432-0744 lv message

STOP!

SOMERVILLE, easy-going M photo-journalist seeks F or M's to fill up cozy slightly broken-down 3BR apt $267+ nr Havd Sq indep living scenic view 666-0736

WALTHAM, convt to Bos, Rt 128 & Pike. Quiet, spacs frnshd single-fam hse w/xpress bus to Bos-and to Red T line, off-st pkg. Prof GWM-38, neat, light smokr/drinkr. No drugs or pets- seeks similar 27+ GM or LF to rent frnshd BR & shr maint. of lrg sunny prvt yard, pool, house. 2BR, 1½ ba, eat-in- kitch, lndry rm, finishd basemnt, a.c., wrkng frplc, alarm sys. $390+ht ($42/mo) +utils. Chuck, 893-6468

WALTHAM male nonsmoker for 3br house off street park deck backyard w/d no pets, $334+ 647-3721

WALTHAM, North,M pref clean F, nonsmkr, to shr 2BR condo, pool, AC, security, $400. 647-1938 lve msg

WALTHAM, nr Watertown line, M/F 25+ to shr lge vict hse, $375+, no smk/pets, call Ted 894-1500 anytime

WALTHAM Rmmte needed for 3BR hse. W/d, 2 bths, dw,off st pkg. Smk OK. $400 incl all. 647-0301 lv mssg

WALTHAM roommate to share 4 bedroom, ample parking, patio & deek $155/mo+1/4utils 899-3736.

WATERTOWN

1M, 32, prof sks resp M/F to shr cln 2br apt, qt area nr T, pkg. $430+util. Bill, 924-7721

WATERTOWN/Belmont line, M/F to share 2BR furn, w/d, No pet smoke drug drink. Avl now, $290+ 926-6374

WATERTOWN duplx, shr nc 2brm apt, spacious, conv location, lkng fr prof person 25-30, avail now,$425/mo 926-8615

WATERTOWN F sks F for lg snny apt w/yrd, prkng. Indep/frndly. Must love cats. 2rms $425+ or 1rm $266/292+. 926-4012

WATERTOWN, F to shr 4 br hse w/ 3 prof M/F hrd wd flrs sunlight nr T Hrvd Sq. nonsmok no pets $324+ utils 924-7546 lve msg

WATERTOWN M/F for independant hsehld. Nr T, cool, clean,no smok/pets. $250+ utils. Avl NOW! 924-6142

WATERTOWN M sk M/F to shr 2BR apt. Frntyd, bckyd, dck, w/d, prkg, bamnt, a/c. $475+ utils. 924-0808 lv msg

WATERTOWN need 1person to share apt close to Hvd Sq bus line 2nd convenient to stores $250/mo plus utils 926-0230.

WATERTOWN nr H Sq, 1 rmmt asap, big space, 2BR, livrm, dinrm, big kit, darkrm, $350+ util 926-4699

WATERTOWN

prof M 28 sks similar for 2BR duplex, office, balc, prch, frplc, garage, nice, $425+ 926-4775

WATERTOWN- Progressve resp nonsmk, shr 2br, 7rms, lg yd, grdn, W/D, prchs, nr H Sq. $330/mo. 926-4009

WATERTOWN, rmmte wnted to shr 3brm apt, M/F, $380+, prkg, 1 block from MBTA, w/d, no smkg, avl May 1. 926-0903

WATERTOWN Seeking prof F nonsmkr 24-34 for sunny spac apt. Conv to public trans. Off st prkg, hdwd flr. $350+. Avl now. 923-0222

WATERTOWN short or long term, avail immed. Please call for details eves, 926-5857

WATERTOWN SQ- 1BR in 5BR hse, W/D. Pkg, yrd. Neo Lib Conversation. $324+. Avail Immed. 924-0726.

WATERTOWN SQ, 3M/3F sk 2 M/F for spcs 6+ BR, 2 1/2 bath, 3 level furn apt, lrg e-i-kit, d/d, w/d, pkg, bsmnt, yrd, nr T/Pike, $365 incl all, 661-1956

WATERTOWN SQ, F 30+ to shr 2BR, 2 ba, pkg, a.c., w/d, no smkg/pets, xpress & local bus, $420/mo+, avl now. 924-9221. Lv msg

WATERTOWN SQUARE, busy prof M lkng for M/F 30-45 to shr mod 2BR apt, in/outdr pool, pkg, lndry, T to Bstn/Camb, no drugs, $425 inc all, 926-3409 lv msg

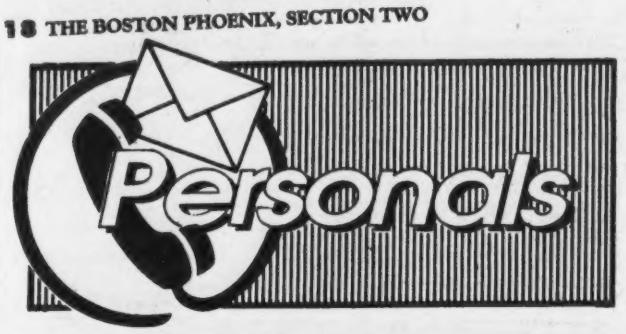
WEST MEDFORD, M/F to shr lge 3BR apt, easy access to T and City, $330 ht incl lv msg Beth 488-3103

WEST ROXBURY,2 sunny rms in lrg Vict. hm. $350 & $425 incl util, pkg, w/d. Must see. We are 2 GM skg fun rmmts to shr our home. Please lv msg. 323-6651

WEST ROXBURY, GWM sks rmmt for lg 2br apt, w/w carpet, ac, off st pkg, nr T, $420/mo, 469-4777.

WEST ROXBURY rmmte for 2bdrm apt. $350 htd+ 1/2 utils, musicians welcome 327-1670 lv mssg.

W



PERSONAL CALL AD OF THE WEEK

Specially Selected By The Phoenix for creativity and originality of Ad and Personal Call Greeting. Ads selected as "Personal Call Ad of the Week" will be awarded an extra free week's run in the Phoenix.

Emotionally well-connected, playful, outdoorsy, intelligent, sexy, professional, single father, 47, seeks intelligent woman who is trim, loves outdoors, is in touch with feelings and enjoys closeness. ☎ 8252 (exp 3/28)

To respond to a Personal Ad with a ☎ dial 1-900-456-2255 from a touch-tone phone *(99¢ a minute)* Before you call, please check expiration date shown at the end of each ad.

WOMEN SEEKING MEN

26 attractive SWF, professional, funny, adventurous, bright, sincere-seeks handsome. ☎ 8333 (exp 4/4)

ACTIVE, ARTISTIC
DWF, slim, attractive professional, late 40's, seeks man to share life's pleasures: Talk, music, movies, walks, friends, poetry, good food, and magic. ☎ 3774 (exp 4/4)

Aged hippie, DW 52, looking for sensitive man. ☎ 8301 (exp 4/3)

Artistic DWF 50, very attractive, sensitive, young looking, romantic, financially independent, well educated. Wishes relationship with SWM ☎ 3744 (exp 3/28)

Attractive, petite SJF, 28, mental health professional, loves dancing and travel, seeking goodlooking professional Jewish man for fun, good talks and maybe more. ☎ 8336 (exp 4/4)

Attractive, professional, witty, semi-athletic SWF 32 seeks SWM 30's to share bike rides, Mozart, movies and some good cooking. I make a mean fudge sauce. ☎ 8307 (exp 4/4)

Attractive SWF, 28, likes museums, movies (old & new), dining out, concerts (my tastes vary), seeks down-to-earth, funny, smart, non-yuppie guy. ☎□ 3796(exp.2/27).

Beautiful SJF 20's, seeks handsome, caring, professional SJM, 27-35, relationship. ☎ 8225 (exp 3/28)

Attractive, warm, caring SJW 44, research psychologist, interested in hiking, personal growth and progressive politics, seeks compatible M for commited relationship. POBox 290 Cambridge 02140 ☎ 8342 (exp 4/4)

Be my Easter bunny. Wanted--educated SWM, 25-35, Catholic, Aquarius, Gemini, Libra. ☎ 8304 (exp 4/4)

Bright, blue-eyed, accomplished, jewish beauty 50's. Phone, box 875 Marblehead 01945 ☎ 8283 (exp. 4/4)

CAMBRIDGE
Emotional designated driver very bright witty attractive 36 wants radar detector and relief at wheel. ☎ 8904 (exp 3/7)

Cute, adventurous, slender, smart, warm, SWF, 35, seeking goodlooking, thoughtful, interesting, humorous, athletic professional. ☎ 8244 (exp 3/28)

Cute manic blonde seeks SWM, handsome, affluent, professional, intelligence is primo for fun and friendship. ☎ 2011 (exp 4/4)

EARTHY ARTIST
Strikingly attractive, dark haired, shapely SJF, 37, interests: jazz, dance, meditation, nature, arts, video, film. Seeks fit, creative, nurturing, unique man. PO Box 894 Cambridge 02140 ☎ □ 3780 (exp 3/28)

Exceptionally warm, open, empathic, spiritually centered, playful, beautiful, zaftig woman, 42, educator, musician, seeking soul mate, 30's-40's, for loving, growing relationship Box 303, Concord Ma 01742. ☎ 3823(exp.4/4)

FROM THE HEART
Pretty, SWF, brown/green, 5'3", intelligent, athletic, skier, rock-climber, adventurer searching for love, laughter, honesty and caring.☎ 8324 (exp 3/28)

GUESS WHO'S COMING
to dinner with 3 attractive woman. You, if you say yes to most of the following. Are you fit, 35-55, non-smoking? A college grad or very literate. Familiar with Studs Terkel, Miles Davis, MacNeil-Lehrer, Asimov, Jung, the Farside. Do you have woman friends? Love your jobs? Travel abroad? Can you range from flannel shirt to tuxudo? In short, if you're interested and interesting, please call Providence area ☎ 2021 (exp.4/4)

TO RESPOND TO A PERSONAL AD WITH A PHOENIX BOX NUMBER, MAIL YOUR REPLY TO:

BOX ----
PHOENIX
CLASSIFIEDS
126 BROOKLINE AVE.
BOSTON, MA 02215

HELP!!! WANTED:
Intellectual challenge, emotional intimacy, · sensuous communion... playful, enduring mutual inspiration. Contact: attractive, inventive SJF 41. ☎ 3788 (exp 4/4)

HUSBAND WANTED
You are 6', kind, attractive, non-smoking, 32-50, fit, therapized, well-educated and accomplished, appreciate the arts, outdoors, medition, reading, kids. I am a brilliant, attractive, talented, (honest) professional ready for passionate partnership. Box 126, Newton 02195.

I am looking for a nice, honest man. Straight forward, intelligent and financially secure, who would like to spend some time with a similar woman. Providence area. ☎ 2016 (exp 4/4)

IDES OF MARCH?
Attractive SWF, 27, loves art, music seeks intelligent SWM 25-36 for winter walks, new adventures and activities, and dancing the night away. ☎ 8256 (exp 3/28)

If you are sophisticated, energetic, cultured, successful and attractive, please call!! A classy lady would like to meet you, 40+, 5'10"+, Providence area. ☎ 2015 (exp 4/4)

Jane Seymour vision seeks tall, intriguing, intelectual. Dinner, dining, outdoors. ☎ 8205 (exp 3/28)

Latin woman seeking S/DW professional for friendship/relationship. ☎ 8303 (exp 4/4)

Leftist/feminist, teacher and writer, 34, seeks politically commited man who gets a kick out of life and love. For closeness, passion, adventure and family. Kids fine. ☎ 8253 (exp 3/28)

LONELY WITH PLEASANT WAYS
DWF, 46, attractive, seeks special male to pamper and spoil this mature lady once in awhile. Prov RI area. ☎ 2019 (exp 4/4)

Loving, sensual, lovely, slim, academic SWF 32 seeks highly-educated SM 35-50. ☎ 8213 (exp 3/28)

YOU CAN RESPOND TO A PERSONAL CALL℠ AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

Marilyn McCoo double! Statuesque, sensuous, 33, seeks tall romantic, adventurist. ☎ 8203 (exp 3/28)

My social life would make you jealous, and I have Phoenix Personal Call to thank for it.

Petite, blue-eyed, funloving artist seeks compatible man in 30's to share skiing, dancing and philosophical talk. ☎ 8012 (exp 3/28)

SBF, 27, enjoys athletic, cultural events, exercise, fine dining, seeks SM, 25-35, for friendship/relationship. ☎ 8235 (exp.3 28).

SBF, 27, seeks SM 25-35 who enjoys music, films, exercise, travel, dining, for friendship, romance. ☎ 8325 (exp 4/4)

SBF, overweight with Janet Jackson tickets, seeks beautiful-eyed SM into Bonnie Raitt, art, tennis, walks. ☎□ 3794(exp. 4/5)

SF 32, visionary, excentric, brilliant, artistic, holistic, seeks kindred spirit. ☎ 8289 (exp 4/4)

SHAPELY BRUNETTE
Attractive, intelligent, seeks a husky, bearded goodlooking man! College educated, fun loving, casual, honest, successful, (5'9"+) Providence area. ☎ 2014 (exp 4/4)

SJF, 30, pretty, fit, postpunk, professional, seeks handsome, upbeat, SJM ☎ 8286 (exp 4/4)

Slim, feminine female. Attractive/affectionate, likes body building, jazz/progressive rock, Sunday Times, ethnic restaurants, seeks handsome, gentle non-mainstream, urban male, 25-35 for friendship ☎ 8121 (exp 4/4)

Someone who 'builds castles in the sky' who champions a cause while laughing at himself, who is intelligent enough to have common sense. A team player, who plays for keeps. Age 38-50. Providence area. ☎ 2017 (exp 4/4)

Sophia Loren, beauty, seeks handsome, gentleman for dinner and drinks ☎ 8201 (exp 3/28)

Still younger than Debbie Harry and Chrissie Hyndestill cool-SWF, 35, seeks tall, cute, literate, energetic boyfriend. ☎ □ 3796(exp3/27)

Successful warm vibrant DF, adult children, seeks DM for city/country pleasures. Bird watching, Beethooven, baseball and more! ☎ 8341 (exp 4/4)

SWF, 22, recent college grad, new to Boston, I am crunchy, but not an earth muffin. I like Little Feat, The Simpsons, and learning to play my guitar. I drive a beat up Honda and live in blue jeans. I don't like whiney or timid people. Seeking SWM, 22-28, to hang out with. Letter prefered ☎□ 8335

SWF 25 seeks night companion for dancing at Ground Zero/Axis, friendship, possibly something else.☎ 8232.

SWF, 29, professional, attractive, thin with a wild sense of humor, seeks SM 27-35, to share some living. Interested in experiencing adventures. ☎ □ 5893 (exp 3 28)

PERSONALS RESPONSES ADDRESSED TO PHOENIX BOX NUMBERS ARE HELD FOR THREE WEEKS AFTER THE FINAL SCHEDULED APPEARANCE OF THE AD...

SWF, 30, seeks fortuitously fascinating foreigner. SWM, 30ish, English, Australian, Kiwi, Northern European. Essentials: humour, sweetness, integrity, imagination. Receive same. I know you're out there; I can hear you breathing. □ 1237

SWF 33 brunette, pretty eyes, sincere, affectionate, athletic, enjoys outdoors, sports, adventure and comedy. Seeks friendship and romance. ☎ 8321 (exp 4/18)

SWF, 33, new to Boston, starting medical school. Quick humor, intellect, banter. Likes sailing, theater, x-country skiing. Believes in the observing ego and comptemplating the meaning of life. ☎ □ 5859 (exp 4/4)

SWF, 48 from seacoast NH seeks financially secure SWM who enjoys bicycling, travel, dining out, Woody Allen movies. □ 6194

SWF, slim, attractive seeks SWM 6' 40 kind, humor, sail ☎ 8277 (exp.4/4).

Talented youth seeks high class sensitive generous financially secure companion ☎ 3792 (exp 3/28)

Tall, willowy wasp, seeks visionary mensch. Former artist, now psychotherapist awaits warm, intriguing man, 35-50. ☎ 8298 (exp 4/4)

Travel, theater, boating, tennis etc ? Successful, dynamic, sophisticated lady seeks a similiar man to share summer fun and romance. □ 2013 R.I. area (exp 4/4)

Unique lady! Classy, refined, 40, seeks lively, financially secure professional. ☎ 8204 (exp 3/28)

Vivacious, successful, 26, seeks sincere, attractive, slim 26-34. ☎ 8314 (exp 4/4)

Warm, attractive Ph.D, musical, traveled, seeks unattached, endearing Mensch, 50's/+, nonsmoker.□ 6196

Warm, compassionate, attractive, SWF, 30ish, seeking the same in SWM. ☎ 8020 (exp 3/28)

MEN SEEKING WOMEN

1 HANDSOME SBM
Seeking romance with SWF. Age unimportant. POBox 217 Newtonville MA 02160 ☎ 8130 (exp 3/21)

1 SEEKS ANOTHER
SWM 35 5'7" slim athletic educated open-minded wants lasting relationship with bright independent curious affectionate female. ☎ 8206 (exp 3/28)

1 WOMAN MAN
Handsome WM 35 6'1" 178 lbs. blue eyes brown hair seeks tall slim female 20-30 y.o. that would appreciate a man that knows how to be both a great friend and partner. ☎ 8315 (exp. 4/4)

21 yo funny, sensitive, good looking, 5'7", body/mind builder seeks sweet, cute woman 5'-5'10". ☎ 8212 (exp 3/28)

24 5'11" intelligent, sexy, seeking for a woman 30+. ☎ 8222 (exp 3/28)

25, SJM, intellectual, seeks SW with optimistic outlook on life. ☎ 8340 (exp 4/4)

25 SJM seeks nonsmoking SJF for dancing, theatre, fun. ☎ 8210 (exp 3/28)

PERSONAL CALL℠ BRINGS A WONDERFUL NEW DIMENSION TO PLACING A PERSONAL AD. IT'S AS EASY, CONVENIENT AND PRIVATE AS YOUR OWN ANSWERING MACHINE.

YOU ARE IN CONTROL. YOU'LL GET RESPONSES IMMEDIATELY, AND CAN SCREEN THEM AT YOUR CONVENIENCE SIMPLY BY PICKING UP THE PHONE AT ANY TIME. YOU HEAR THE PERSON'S VOICE AND LISTEN TO THE RESPONSES BEFORE YOU MAKE ANY DECISIONS.

WHY SPEND ANOTHER BORING NIGHT ALONE? MEETING SOMEONE IS AS EASY AS FILLING OUT THE COUPON ON THE FACING PAGE. AND, YOUR FIRST TEN WORDS ARE FREE, WITH NO ADDITIONAL CHARGE FOR THE PERSONAL CALL℠ SERVICE.

HOW TO USE Personal Call℠

PLACING

a Phoenix PERSONAL CALL℠ Ad:

PERSONAL CALL℠ is a free service for Phoenix personal advertisers! When you place your Phoenix personal ad, you'll be given (or mailed) your four digit box number and your own six digit private security code number. You can then call 617-742-3733 (742-FREE) to record your 60 second greeting message. You don't have to repeat your printed ad. Instead, be creative! We suggest that you leave your first name and ask the people responding to leave their telephone numbers and best times for you to call. (Do not leave your last name, telephone number or address.)

When you call 742-3733 and enter your Phoenix box number and your private security code number, the system will immediately tell you how many new responses you have. And, if you haven't yet recorded your greeting message, the system will remind you. From there, just follow the easy prompts. You'll press 1 to record your greeting message, press 2 to hear your responses or press 3 to listen to the greeting message that you've already recorded.

Immediately after recording your greeting, you will be able to review your message and make changes at that time. Your greeting will take about 24 hours to go on-line. Meanwhile, you'll still be able to receive responses.

How to use PERSONAL CALL℠ to immediately

RESPOND

to a Phoenix personal ad

When you read a Phoenix personal ad that has a small telephone symbol next to the box number, you'll know it's a PERSONAL CALL ad. First, check the personal ad's expiration date to make sure it's still active. (Personal Call ads remain on-line until 4AM on the Thursday after they last appear in the Phoenix.) You can immediately respond to that ad by calling 1-900-456-2255.

When the system answers, follow the easy instructions and enter the box number of the ad that interests you. You'll then hear that person's 60 second voice greeting. (If the person has not yet recorded a greeting, you can still leave your response.) If you'd like to meet, you can then leave your own, private one minute response. Be sure to leave your telephone number and best times to call. Then you can enter another person's box number.

Using PERSONAL CALL℠ to answer Phoenix personal ads is fast and fun. Unlike other telephone services, with PERSONAL CALL℠ you don't have to listen to one ad after another until you find someone you'd like to meet. Instead, you can kick up your feet and browse through the Phoenix personal section circling the ads that interest you. Then, at your convenience, call 1-900-456-2255 to meet that special person!

The cost for using PERSONAL CALL℠ to respond to Phoenix personal ads is only 99 cents per minute and will appear on your monthly telephone bill under "BOSPHOENIX."

Having problems? Please be sure that: 1. You are using a touch-tone phone 2. Your touch-tone phone is on TONE, not pulse. If you have any questions or feedback about Personal Call, please feel free to call the Phoenix Classifieds Office at 267-1234.

26, SWM, wicked cute, seeks understanding gorgeous F for relationship.☎ 8300 (exp.4/4)

27, 6'2", funny, sensitive, intellectual, SWM, sks similar SWF ☎ 8268 (ex 4/4)

29 SWM. Handsome, adventuresome, playful, seeking very pretty S/DWF 24-32. ☎ 8328 (exp 4/4)

35 SWM Professional, cute, gentle, listener seeks female friend, relationship. Educated, sensitive, nice, thin, North of Boston. ☎ 8326 (exp 4/4)

36, SWM, human services, guitarist, spiritual, leftist, seeks kind woman. ☎ 8284 (exp 4/4)

AAA FAR SIDE
Mature, young collegiate SBM. Offbeat, intellectual, metropolitan, substance-free seeks off-beat, 'serious' woman into clubs, jazz, film, arts, and books. Experience dynamism, sensitivity, and passion. Call... It's yours. ☎ ☐ 3789 (exp 4/4)

Able to help you feel better. Handyman, gentle, patient. ☎ 8231 (exp 3/28)

Active, keen, outgoing, entrepreneur-writer seeks sensuous, intellectual adventerer mate, 25-35. ☎ 8227 (3/28)

Active, trim, mature, prof WM, honest, open, caring, seeks intelligent, considerate WF of integrity, age unimportant, for friendship/ relationship. Suite 70, 1644, Mass Ave, Lexington, MA 02173. ☎ 8344 (exp 4/4)

Affectionate, deep, committed mutually-nurturing, relationship needed. Sensuous, intellectual, athletic, 25-35.☎ 8318 (exp 4/4)

" Alternative," " cute" Musically-inclined SWM 26, 5'7". Sonic Youth to Syd Barrett. Camus to Kafka, Live music. Seeks F (20-27) for friendship, maybe relationship. ☎ 8220 (exp. 3/28)

ANIMAL LOVER
Attractive DWM, 34, 6'2" athletic vegetarian, seeks slim, physically fit lady who likes outdoor activites, old Italian sports cars and loves animals, especially dogs of unknown origin. ☎ 8311

Artistic, optimistic SWM, 27, tall, slim, goodlooking, easygoing seeks companion. ☎ 8228 (exp 3/28)

Art voyager seeks artistic SF for exploration of the wilds of the Dance Umbrella, the mysterious Mobius world, colorful Boston galleries, dissonant soundings, dark poetic valleys and other cutting edge planets. Introspective conversations and exotic cuisines will accompany. ☎ ☐ 3826 (exp 4/4)

YOU CAN RESPOND TO A PERSONAL CALL℠ AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

Asian tall 25, seeks attractive older woman with fashion sense. ☎ 8226 (exp 3/28)

Athletic SBM, 29, seeks SF 20-32. Friendship/ relationship. ☎ 8249 (exp.4/3)

Athletic SM 25 Cambridge graduate student seeks running partner. ☎ 8291 (exp 4/4)

Attention: Jamie Lee Curtis look a like, perferably tall. Phone charming author. ☎ 8299 (exp 4/4)

Attractive, SWM, 35, mature, easy going, sincere, caring, sensitive, honest.☎ 8238 (exp. 3/28).

Attractive well-built SWM seeks petite sexy female. POB 62 Tewksbury 01876 ☎ 8215 (exp 3/28)

BLK BEAUTY SOUGHT
Attractive and built SWM, 27, 5'9" seeks beautiful black female under 5'7" of mind and soul for any nubmber of possibilities. Try me. ☎ ☐ 3779 (exp 4/4)

Blond SWM, 30's, 5'11", 150, educated. Likes educated, dark-haired woman. Interests: film, languages, romance. Providence area. ☎ 2018 (exp 4/4)

BORED IN NH
SWM, 30, educated, tall, shy but very funny, successful, professional, seeks attractive, good-humored SF, 25-35, for fun and romance. Enjoy sports, music, food, the usual. I lack clever opening lines, but if you're patient I will at least entertain you.☎ ☐ 5892 (exp.3/27)

Brains, brawn, stunningly handsome, 35, 5'10". Box 197 Boston 02258 ☎ 8132 (exp 3/28)

TIGER WOMAN ANTED
Are you feminine, yet ferocious? Pretty, yet powerful? Tender, yet tough? Are you a strong, muscular woman who is capable of great gentleness, warmth and affection? I am an attractive, athletic SWM, 32 with boyish good looks. I have trim, muscular build, with brown hair and bright, baby blue eyes. I am an energetic, yet peaceful person and iwould love to form a sincere friendship with a woman of your profound beauty and harmony. ☎ ☐ 8217 (exp 4/4)

Caribbean prince seeks any culture 18-36 for friendship. POB 1835 Boston 02205. ☎ 8224 (exp 3/28)

Dark, very handsome, Jewish scientist, 35. Great conversationalist, funny and open-minded. Loves Schubert, Budapest, intimacy, children. Seeks attractive, passionate, fascinating, thin woman 25-35. ☎ 8104 (exp 4/4)

Delightful artist type wishes fun & affectionate partner (30-40) to share infinities. ☎ 8230 (exp.3/28)

DESPERATELY SEEKING SUSAN
From Hampden. Your childhood sweetheart wants to stroll down memory lane. Where are you? ☐ 6179

DWM, 34x6x170 handsome, artful, passionate, tasful, healthy, camper, tender, carpenter. ☎ 8287 (exp 4/4)

PROF BLACK MALE
Early 30's, well educated, passionate, liberated, no children, seeks similar-in-shape SBF (or other woman of color) for friendship/relationship. ☎ ☐ 8276 (exp.4/4)

Emotionally well-connected, playful, outdoorsy, intelligent, sexy, professional, single father, 47, seeks intelligent woman who is trim, loves outdoors, is intouch with feelings and enjoys closeness. ☎ 8252 (exp 3/28)

ENGINEER
Tall, handsome, successful, professional, 39, 195lbs, green eyes, brown hair, seeks attractive slim special woman with education who wants a bright intelligent man in her life. Providence area. ☐ 2006 (exp 4/4)

Family? Semi-retired professional 33 seeks compassionate genial bright sensual athletic partner. ☎ 3821 (exp 4/4)

EXCITING GOODLOOKING SENSUAL
DWM 44, 5'9", successful entreprenuer, tremendously gentle, great sense of humor, intelligent, bored easily, seeks very attractive, bright, independent, sophisticated woman 30-40 to share good conversation, intimate times and lifes riches. ☎ ☐ 5895 (exp 4/11)

Extremely handsome, 22, seeks pretty SWF, 19-27, to share romance. ☎ 8281 (exp.4/4)

Florida WM, Boston transplant, new homeowner, very athletic, young 43, 5'6", 143, enjoys liberal politics, the arts, jazz & rock, beaches, old movies & clothes. Looking for trendy F for serious relationship. Age, race & height unimportant. P.O.Box 690346 Orlando, FL 32869

Foreign man seeking marriage. Call ☎ 8310 (exp 4/4)

Funny, off-beat, intelligent, handome SWM (35), seeks kind, quirky, creative, intelligent, very pretty SWF (21-32). ☎ 3791 (exp 3/28)

GEISHA GIRL
SWM 28 sk Oriental/Asian female for romance and fun. Older ladies and students welcome. ☎ 3760 (exp 3/28)

Gentleman seeks young lady interested in art, fantasy, European travel. ☎ 8285 (exp 4/4)

Gentle professor 36 seeks SF partner for pursuit of truth. ☎ 8234 (exp 3/28)

Goodlooking, 22, private pilot looking for adventurous SWF 18-25 ☎ 8279 (exp 4/4)

Good looking, caring, sensitive SWM 35, brown hair, blue eyes with a sense of humor seeks attractive, slender SWF 23-35 for friendship and lasting relationship. ☐ 2002 R.I. area (exp 4/4)

Graduate student seeks undergrad or graduate student for friendship. ☎ 8309

Handsome 33 SWM medical professional, unpretentious seeks attractive female. Varied schedule, wide variety of interests. Let's have fun. POBox 536 Revere 02151 ☎ 3776 (exp 4/4)

Handsome, professional, SWM, 40, 5'6", 160, warm, unpretentious, spiritual, fit, passionate. Seeking lasting relationship with compatable SWF. Norwood ☎ 8282 (exp 4/18)

Handsome SM, 23, blond/ blue 6', seeks emotional fulfillment with an attractive woman. ☎ 8237 (exp.3/28).

Lawyer. Writer.
Lover. Fighter.
Metro-westy.
Pleasant. Testy.
Runner. Hiker.
Walker. Biker.
Music lover.
Let's discover...
Fun and festive.
Shy. Aggressive.
Ph.D. Five-foot-three.
Loves to tease.
Photo please.

THE BOSTON Phoenix PersonalCall

To place your ad , call 267-1234
Major credit cards accepted

USE THIS FORM TO GET
FIRST 10 WORDS FREE WITH PersonalCall℠

OPTIONAL HEADLINES

7 Pt. Bold $8.75 *15 Letter Limit* ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

9 Pt. Bold $10.00 *12 Letter Limit* ☐☐☐☐☐☐☐☐☐☐☐☐

PRINT CLEARLY: (*First 10 Words Are FREE. Additional Words Are $1.25 ea.)

☐ **YES!, I want the FREE Personal Call℠ Service**
I understand it's FREE and I agree to record my greeting immediately upon receiving my security code.

☐ **NO, I do not want the FREE Personal Call℠ Service**
☐ **YES!, I would also like to my ad to run for FREE** in the Phoenix's NewPaper in Rhode Island

PersonalCall SM ..... **FREE!**
*FIRST 10 WORDS ..... **FREE!**
If you wish, you can select from one of the following

OPTIONS:

ADDITIONAL WORDS AT $1.25 EA ..... $ _____
7 PT. HEADLINE AT $8.75 ..... $ _____
9 PT. HEADLINE AT $10.00 ..... $ _____
MAILBOX ($5) ..... $ _____
MAILOUT ($8) ..... $ _____
* SUB TOTAL ..... $ _____
SERVICE FEE ..... $ 5.00
* Service fee is for mail-ins and ads placed Tuesdays, Wednesdays and Thursdays. There is no service fee for ads placed by phone on Fridays and Mondays.
Multiply by number of weeks ad runs X _____
(Two week minimum) ..... TOTAL $ _____
To order using ☐ MASTERCARD ☐VISA ☐AMEX, please fill out this section:
ACCT # _____ EXP DATE _____
SIGNATURE _____

CATEGORY
Please check appropriate box for category placement:
☐ WOMAN SEEKING MAN ☐ MAN SEEKING WOMAN
☐ MAN SEEKING MAN ☐ WOMAN SEEKING WOMAN

☐ **Check here if you will let us read your Personal ad and play your Voice Greeting on WFNX & other radio stations (No names will be used, only box numbers.)**

SIGNATURE _____

THIS INFORMATION IS CONFIDENTIAL. WE CANNOT ACCEPT YOUR PERSONAL AD WITHOUT IT.

NAME _____
PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

THE BOSTON Phoenix PersonalCall SM

GUIDELINES
Anyone seeking a long-term, monogamous relationship may advertise in Personals. Abbreviations are permitted only to indicate gender preference, race, and religion. The Boston Phoenix suggests that ads should contain a self-description, age range, lifestyle, and avocations. Ads containing explicit sexual/anatomical language will not be accepted. The Boston Phoenix reserves the right to edit or reject any advertisement. Classified ads may be submitted for publication only by persons 18 years of age or older. Also, no ads will be published seeking persons under that age.

DISCLAIMER
The Boston Phoenix assumes no liability for the content or reply to any personal advertisement. The advertiser assumes complete liability for the content of and all replies to any advertisement or recorded message and for any claims made against The Boston Phoenix as a result thereof. The advertiser agrees to indemnify and hold The Boston Phoenix and its employees harmless from all costs, expenses (including reasonable attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisement. By using PERSONAL CALL℠, the advertiser agrees not to leave his/her telephone number, last name, or address in his/her voice greeting message.

CANCELLATION OF PROMOTION
Ads not appearing in issue requested will appear in next available issue as long as the promotion is in effect. The classified promotion may be cancelled at any time without notice.

THE DEADLINE FOR PLACING YOUR PERSONAL AD IS 7:00 PM ON THE WEDNESDAY PRIOR TO ISSUE DATE

PHOENIX CLASSIFIED OFFICE
126 Brookline Avenue
Boston, MA 02215
OR CALL 267-1234

OFFICE HOURS:
Monday ..... 8:30 am - 6 pm
Tuesday ..... 8:30 am - 7 pm
Wednesday ..... 8:30 am -7 pm
Thursday ..... 8:30 am - 5 pm
Friday ..... 8:30 am - 5 pm

Handsome, warm, outgoing, successful executive 32 seeks Boston SF 24+. ☎ 8290 (exp 4/4)

Hopeless and incurable romantic searching for sensual soulmate. Me: 39, handsome, independent, caring. You 30-40, attractive, honest, warm Providence area ☎ 2023 (exp 4/4)

If it wasn't for Personal Call, I would be dining alone. Thank you Boston Phoenix.

I'M NOT LIKE THE OTHERS...HONEST
SWM, 28, seeking for Female 5'+ brunette, husky voice, thin for fun and adventure. ☎ □ 8343 (exp 4/4)

Intellectual, left, adventurous, Zaftig W, 40's--your younger man awaits. ☎□3797

I WANT
someone I can cry to. I need someone to protect, man 25. ☎ 3778 (exp 3/28)

I WONDER...
What would happen if a very attractive, well-educated, affluent, SWM 29 with a great sense of humor wrote an honest and sincere personal ad seeking a spontaneous, unconventional and slightly crazy WF, 18-30, who enjoys a lot of pampering and adventure, yet has never considered answering an ad. Would you answer now? ☎ 3759 (exp 3/28)

AMOR AMOR
I, your handsome prince awaits by his magical carriage. ☎ 8141 (exp 3/28)

JERSEY GUY
SJM 32, professional, new to area, enjoys sports, music, comedy, and maybe you. Seek special someone who is 21-30, petite, attractive, shapely, caring, romantic, funny, and ready for a possible relationship. Photo please. ☎ □ 3748 (exp 3/28)

LAST CHANCE
SWM 31 blonde/blue handsome, fun, bright & polite seeks attractive WF from South Shore or White Mts. P.O. Box 242 Madison, NH 03849

LIBRA ARIES SAG
SWM 5'11" 165lbs looking for one on one relationship. ☎ 8239 (exp 3/28)

Lonely professional & student necessitates (F 18-36) for friendship, PO Box 1361 Boston, 02104 ☎ 8286 (exp 4/4)

LOVE TO SIE/YA!!
Stubborn but cute! 5'9", 145, needs to couple up with fun, open, serious young lady 21-25. ☎ □ 5889 (exp 3/28)

BIRCH ARCES
Man with strong hands seeks woman. POB 898 Boston, 02103☎ 8338 (exp 4/4)

Modest man 34 seeks secure lady 18-35 for relationship/family ties. ☎ 8316 (exp 4/4)

Name your three favorite songs (message reveals mine). I'm 38, enigmatic, ethical and anti-political. ☎ 8246 (exp 3/28)

NATURISM
Man, non-possessive, dark, muscular seeks woman. POB 1707, Lawrence, 01842 ☎ 8254 (exp 4/11)

Obsequious, tractable professor, 35, seeks clever SF with pretty feet. ☎□ 3795(exp. 3/27).

ONTOLOGY
SWM, 34, cerebral, intense, incorrigible, analytical, sentualist; prefer interesting sights to smoothe road. Enjoy in-depth conversation fueled by coffee and cigarettes(!), people-watching. Seek curious sharp woman without shopping list.☎ 3827

Professional M seeks attractive slim F 23-30 to bike Nantucket. ☎ 8209 (exp 3/28)

TO RESPOND TO A PERSONAL AD WITH A PHOENIX BOX NUMBER, MAIL YOUR REPLY TO:

BOX ----
PHOENIX
CLASSIFIEDS
126 BROOKLINE AVE.
BOSTON, MA 02215

Real nice guy 40's seeks real nice female friend 20s-30s active for companionship. No drugs etc. PO Box 193 Harwichport MA 02646. ☎ 3828 (exp 5/16)

RED HEAT
SWM 33 seeks shapely redheaded female 18-32 for spring fun. ☎ 8255 (exp 3/28)

Richard Hailey type seeks Dagny Taggart type. Lillian Reardens need not apply. ☎ 8280 (exp 4/4)

Rock drummer, italian, long black hair seeks SWF, spend time ☎ 8229 (exp 3/28)

Romantic, loyal, affectionate, sincere, kind, understanding, well-travelled, entrepreneur, very attractive, 5'9" 165, SWM, 31. ☎ 8208 (exp 3/28)

SBM 30, sks SWF, Latin, Indian, 18 to 36 for friendship/relationship. ☎ 8214 (exp 3/28)

SBM, 29, 5'9" Bodybuilder, Basketball player lover, seeks nice lady friendship romance. ☎ 8247 (exp.3/28)

YOU CAN RESPOND TO A PERSONAL CALL℠ AD RIGHT NOW...

NO POSTAGE NECESSARY!

DIAL 1-900-456-CALL 99¢ A MINUTE

Please check the expiration date before calling.

SBM age 28 seeking SWF 30-45. Serious love, friendship. ☎ 8327 (exp 4/4)

SCANDINAVIAN
German or Swiss SWF, 30ish, outdoors lover, sought by SWM prof., 37, for skilanglaufen, wandern, kanufahren and more.☎ 8232 (exp. 3/28)

SEEK WIFE
SWM 33 5'11" 180lbs. athletic. Successful engineer and construction manager. Passionate, romantic, sensitive, very dependable, high integrity, and sense of humor. Enjoy dining out, traveling, sports, arts, and the outdoors. Seek SWF 25-37 for marriage and family. □ 1240 (exp 4/4)

Short muscleman 5'6" 30 seeks dating shorter or taller woman. ☎ 8320 (exp 4/4)

SJM 26 traditionally minded seeks SJF 24-28. ☎ 8207 (exp 3/28)

SJM, 27, political realist, social psychopath, seeks abnormal SW(J)F for relationship based on common sense, common courtesy, and mutual respect☎ 8313 (exp. 4/4)

SJM, 28, attractive, intelligent, outgoing seeks similar female for relationship ☎ 8306 (exp 4/4)

SJM, 32, classical musician/teacher, with references, seeks attractive, intelligent woman who is not afraid of her own blues. ☎ 5922 (exp 4/4)

SJM, 32, professional, handsome seeks attractive, intellegent, witty, SJF 22-35 ☎ 3586 (exp 3/28)

SM Japanese 23, 5'8" 145 lbs long dark hair, student, musician, Aries, seeks SIDWF for meaningful relationship. Age unimportant ☎ 3824 (exp 4/18)

Social worker, 35, seeks F 21-40 who enjoys the outdoors and world traveling. Box 1255, Cambridge 02238. ☎ 3790 (exp 4/25)

Something different. SWM, 30ish, 150, something more, someone different (SWF) ☎□ 5921(exp 4/11)

SOS
Pacific castaway seeking companion in States. Must be able to simulate the voice and strut of Ginger from Giligan's Island. □ 1226

South of Boston, SWM 30's, open-minded, understanding, slim, smoker, non-drinker. ☎ 8243 (exp 3/28)

Spring has sprung: The fun has not begun. SWM 30's ☎ 3819 (exp 4/4)

SWM, 20's, slim & attractive prof, enjoys travel, adventure, arts. ☎ 8319 (exp 4/4)

SWM 26 handsome, fit, humorous, successful tradesman. Enjoy nature, sports, classic hits, day trips, romance, slow dancing. Seek attractive, funny, bright, in shape SWF 20-30 with similar interests. I've broken the ice now your call would be nice. ☎ 8312 (exp.4/4)

SWM, 27, adventurous and personable seeks romance and love. ☎ 8322 (4/4)

SWM 27 intense, honest, attractive, good sense of humor, seeks female who is as comfortable on a Harley as she is at the BSO. ☎ 3825 (exp 4/11)

SWM, 27, soon-to-be physician (graduating in May), seeks antidote to medicine's concrete, analytical perspective. Favorites include Hitchcock, Hepburn, bebop, Cole Porter, and Wodehouse. Would like to meet warm, creative, sophisticated but unpretentious SWF who appreciates that despite my disability (cerebral palsy, much milder, e g, than Christy Brown in My Left Foot-no wheelchair.) I'm vigorous, healthy, independent, stylish, and charismatic. □ 6191

SWM, 29, 5'7", 150lbs, caring & sensitive seeks SWF, 22-35, attractive, slim, one who likes to go for long drives, romantic walks, receive cards & flowers, enjoys quiet dinners & who is serious about a relationship. We can be good to & for each other, but first, let's be friends ☎ 8248 (exp 3/28)

SWM, 29 years old looking to meet an attractive SWF in Prov. RI area. Photo appreciated ☎ 2010 (exp 4/4)

SWM, 30, exceptionally intelligent, eclectic, liberal seeks F to share movies, meals, poetry, outdoor trips. ☎ 8242 (exp 3/28)

SWM, 31, 5'10", Newton WASP, sensitive, progressive, educated, travelled, seeking intelligent woman for fun, friendship, relationship. ☎ 3793 (exp 3/28)

SWM 33, athletic, intelligent, seeks same in SWF to write. ☎ □ 5888 (exp 3/28)

SWM 34, 6', attractive, successful, enjoys baseball, rock 'n' roll, spicy ethnic food with icecream, bookstores, politics, old movies, world travel. Seeks nice girl with whom to enjoy life. ☎ 8250 (exp 3/28)

SWM 35 hazel eyes, MIT grad, engineer seeks smart, affectionate woman 28-45. Photo appreciated. □ 6192

SWM, 37, Italian, 6ft, handsome, seeks attractive woman for friendship, romance, travel, dining, dancing, sailing, very supportive of your needs. ☎ 8146 (exp 3/28)

SWM 38: affectionate, genuine, introspective, unconventional, humanistic, marriage-minded, attractive, slim, 5'6" nonsmoking lab technician, seeks slender, attractive, affectionate SWF. I like children, dogs, horses, dirt roads, theater, old films, verbal & nonverbal communication. ☎ 8221 (exp 3/28)

Wildly unconventional, hilarious, caring leftist, 39, seeks, emotionally available woman. ☎ 8308 (exp 4/4)

WIND & WINGS
WM mid 40's 5'6" 175 lbs, good looks, very energetic, optomistic, kind, caring entrepeneur. I'm from out of state but visit freq. Great sense of humor & zest for life. VALUES: Real people, warm personalities, witty minds & merry hearts, long walks & good talks. Looking for a special friend, one who is attractive, affectionate, open and already successful, who shares the same ideals. If you wish to soar with the eagles, can I be the wind beneath your wings? ☎ □ 5917 (exp 4/4)

WM 40's lonely for a female companion. PO box 263, 310 Franklin St. Boston 02110.☎ 3818 (exp.4/17)

WM seeks BF for serious relationship. 30 years old ☎ 8219 (exp 3/28)

FIND GOOD TIMES AFTER HOURS
Limousines, Caterers, Games, Deliveries & Takeout, Party Space, Party Services, Music & Entertainment, Gifts, Balloons. All in The Phoenix Classifieds.

CUMBERLAND RI/ MASS LINE
Hi, Thanks for reading about me. I'm a 23 GWM, 5'10", 18lb, brown hair, hazel eyes. I'm very straight acting/appearing. Into Levis and hi-tops. I'm looking to find someone similar especially Italian guys for friendship maybe more. You must be very straight acting/appearing. Go ahead leave a message for me, you will be glad you did! p.s. No Tramps. OK. Providence area ☎ 2007 (exp 4/4)

GBM 6' 200, goodlooking, shy & smart mouthed student seeks a mutual attraction. ☎ 3761 (exp 4/4)

GWM 25 5'8", 145lbs, attractive, straight-acting and appearing, into working out, outdoors, travel. Seeking similar 19-28. ☎ □ 5894 (exp 3/28)

GWM 28, 6', 190, brown hair into sports, movies, good times, seeking, 18-30, All letters answered. P.O. Box 5809 Marlboro, MA 01752.

GWM, 29, 5'10", 140lbs, handsome, masculine, intelligent seeking similar for friendship/possible relationship. ☎ 5920 (exp 4/4)

GWM 42, 5'8", 170, attractive, sincere, good shape, seeks sincere GWM 20-45 for relationship. ☎ □ 5919 (exp 4/4)

GWM, 42, 6', 240, attractive seeks young, sincere, masculine guy. ☎ 8317 (exp 4/4)

GWM 5'10" 185 seeks athletic partner for fun wrestling workouts. ☎ 8332 (exp 4/4)

GWM 51, 5'8", 145 lbs, seeks younger (18+) GM for safe friendship in Brookline. ☎ 3781 (exp 4/4)

GWM, 6', 170, very handsome, 34, seeks GM for possible relationship. P.O.Box 503, Brookline, MA 02146. ☎ 8330 (exp 4/4)

Muscular intellectual 47 seeks masculine student for profoundly intimate relationship ☎ 8305 (exp 4/4)

MY PRINCE CHARMING IS...
A GWM, professional, 30-45, bright, built, funny, honest and of course handsome. He is into exercise, culture of all kinds, travel, success, friendship and possible relationship. It's time to unload that glass slipper, prince. Prov RI area. Box 2009 (4/4)

WM, 6'3", 195, athletic, 35, seeks straight looking, muscular pal, 20-35 for good talk and fun. Race no problem. ☎ 8251 (exp 3/28)

WOMEN SEEKING WOMEN

Attractive GWF, 28, 5'10" 145lbs, sincere, honest affectionate, enjoys outdoors, dancing, quiet times, seeks attractive, mature GWF 26-36, with similar interests. No drugs please. □ 6187

Petite attractive F 23 seeks single F for lasting friendship. POBox 201 E.Burke VT 05832 ☎ 8236 (exp 3/28)

Pretty femine F seeks same for friendship, dance clubs, shopping. ☎ 8297 (exp 4/4)

WF seeks same for friendship/fun. ☎ 8218 (exp 3/28)

MESSAGES

CORPORATE BASKETBALL LEAGUE
Indoor Summer League - Men's & Women's divisions. For application call 522-6885

HAPPY SPRING!!!

I called you last night
dialed with such care,
What do I say? 'How do I dare?
My chest started pounding,
but your machine said
q I'm not here ,
q I've gone out for the night
So. I sit here alone with paper and ink
Thinking of you...
love pretty in pink.
Where are you, Who are you? If you're pretty in pink, please respond to P.O. box 66 Norwell MA 02061

KRISTEN
You're My Favorite Everything
I Love You
Steve

Lonesome prison inmate seeks pen pal. Native, Mexico City. Will answer all replies. Mario Bazan, C-43060, POB 7500, Crescent City, CA 95532

OHIO STATE FAN CLUB
I'm a transplanted Buckeye seeking other OSU fans to form a fan club for the greater Boston area. Perks incl. watching games on satellite TV, newsletters, & a tailgate bash for the OSU-BC football game Sept 15th. □ 1230

GO BUCKS!!!

Put the books away, just for second. Come on down here and shoot a little pool. We're even willing to teach you. At Fenway Park. Ask for Tommy

To discuss the meaning of life with Joe Bob Briggs, or to get free junk, or his world famous newsletter, write Joe Bob Briggs, p.o. box 2002, Dallas, TX 75221 'funniest dude in da world'

NUDE VACATIONS
locations of nudist resorts,m SUN WEST-VO-4, POB 85204 Los Angeles, CA 90072

WHERE ARE YOU?
I'm still waiting for you, Mother Ship! Please don't forget me! Life here is lonely & pathetic...

IT'S A LONG WAY TO THE TOP IF YOU WANNA ROCK & ROLL
but the BOSTON PHOENIX CLASSIFIED section can help get there faster. If you need musicians, equipment, rehearsal space, or management you can find it in the Music and The Arts section

THE PERSONAL CALL SAMPLER

If you'd rather not wade through each of the Personals in the Phoenix searching out every individual person to call...or, if you just don't have a copy of the paper handy, you can take advantage of a new feature designed just for you!

Just dial 1-900-456-CALL and hit "3"

you'll instantly get our exciting, new Personal Call "Sampler" ——a series of representative ads from our Personal Call advertisers.

THE BOSTON Phoenix Personal Call ®

Now More Convenient Than Ever

(99 cents a minute)

SWM 39 Dynamic educational leader, thoughtful, patient listener, loved by young children, chamber music player seeks SF dedicated to personal growth, peace, equality, justice and community life. ☎ □ 8295 (exp 4/18)

SWM 5'7" 140 34, professional, intelligent, easygoing nonyuppie seeks feminine WF for friendship, dating, lasting relationship. 719 Washington St # 213 Newtonville MA 02160 ☎ 8292 (exp 4/4)

SWM, 5'9", 145 lbs, bown hair, green eyed, fun-loving, easy-going, 19 yo student looking for same interests, 18-25, for fun and good times and maybe more. ☎ □ 5890 (exp 3/28)

SWM, Hi I'm Mike I'm 23yo, 5'9". 155lbs, short brown hair, attractive, Italian. I live in the North Shore area, I'm interested in meeting you if you are between 18-25. I like taking walks, movies, dining out or dancing. Social drinker OK, no drugs. Friendship, relationship possibly. Don't be shy; you may for me. Write POB 955 Everett MA 02149

SWM MD, Metaphysics author, seeks young SWF, East European ancestry, very curvy. Let's get metaphysical. ☎ □ 5891 (exp 3/27).

SWM sincere, attractive, slim, educated, kind, nonathletic, seeks simlar SWF ☎ 8334 (exp 4/4).

Talented entrepreneur, holistic healer, seeks student/professional 18-35 friend/relationship ☎ 8241 (exp 3/28)

TEN SPEEDS
Attractive, educated SWM 35, great sense of humor, with his feet on the ground seeks S or DWF 25-38 who likes ten speed riding and lazy Sunday afternoons. Own home on South Shore and love walks on the beach, especially Huarock. If you do too, please respond. Summer will be here soon! ☎ □ 5918 (exp 4/4)

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ALL SUPERSTARS
who answered my ad. " Superstar Wtd " before 3/10. Due to circumstances beyond my control, numbers were lost- so please call again so I can contact you. Still looking for my superstar & you just might be the one! ☎ 3799 (exp 4/4)

Asian friend desired. GWM 35 6'. Sense of fun, seriousness with light heart valued. Not into bars. Box 56 Boston, MA 02117

Attractive BM, 36, masculine, witty, urbane, kind who likes film, food, politics, travel, the Lakers seeks a masculine WM 28-40 (no attitude) for committment □ 8233

Attractive SWM 40s seeks active male 20s or 30s. Honest sincere replies only. PO Box 193 Harwichport MA 02646

BOSTON OR NORTH
GWM 5'8", 145, brown, hazel, good looking, sense of humor. Likes movies, music, theatre. Has friends. Seeks GWM 25 to 40 with good looks stable mature for more than friend. ☎ 8275 (exp 4/4)

Fun WM 26 5'8", nice seeks Cambridge area friend 18-25. ☎ 8223 (exp 3/28)

GBM 22 5'7" 155 attaractive masculine seeks similar GM 18-35 charming mature for fun walks romance POB 383 Cambridge 02141☎ 8114 (exp 3/28)

GWM, 31, 5'8 1/2", 155 lbs, dark, dark brown hair & eyes, clean, healthy, attractive, masculine, non-smoking, professional city planner. Easy going, honest, sensuous, romantic personality. Varied interests- history & geography, Sunday seacoast drives, beg skier, Benny Goodman & hockey! Recently out of closet, however uncomfortable with certain aspects of gay scene. Seeking attractive, strong GWM, 27-35. For serious friendship and possible relationship. □ 6190.

GWM 32, 5'10" 170 blonde/blue. Goodlooking regular sort of guy sincere and caring. Not interested in bars. Looking for honest guy with a sense of humor. ☎ □ 8331 (exp 4/4)

GWM 32 6' 160 goodlooking, shy, athletic, runner, self-employed. Enjoy movies, outdoors hiking seek Asian friend 18+ for companion ☎ 8337(exp.4/4)

GWM 32, 6'4", 215, straight-acting, seeks similar. POB 125 Holbrook, MA 02343

GWM 34, quiet and basic, semi-professional with an avid interest in parapsychology would like to meet GM, 40-50, in Manchester NH. area. P.O.1286, Manchester NH. 03105. ☎ 3801 (exp 4/4)

GWM, 35, cute, compassionate, closeted seeks relationship, attractive, together guy 25+. Help complete otherwise fulfilled life. ☎ 3822 (exp 4/4)

GWM 37, 5'11", 175 lbs seeking GM 18+. Enjoy music, movies (videos) and travelling. Straight-acting, looking for friend and relationship, someone to share good times. Interested, Box 914 Cambridge 02140

GWM 38, good looking, 5'7" 160 wants friendship. 18-27. POB 251. Kittery, ME 03904

GWM 39 seeks local friend. POB 106, Watertown 02272 ☎ 8240 (exp 3/28)

GWM 40 straight appearing seeks masculine male 30-45 for relationship box 2120 Boston MA 02106 ☎ 5827 (exp 3/28)

GWM 29 husky/handsome, unforgettably romantic seeks friendship/relationship North Shore. ☎ 8294 (exp 4/4)

OUTDOORS LOVER
GWM, 31, 6'2", 185 lbs, blue eyed, handsome, Harvard educated, seeks 20-28 yr old, highly intelligent, well educated, straight acting, tall, athletic friend for long term relation. Let's go canoeing in Vermont, windsurfing in the Caribbean, and savor life together. Send letter with photo and phone to CT. Box 1155, Cambridge, MA 02238 ☎ 3829 (exp 4/18)

PASSION BOILING
GWM, 20, 5'7", 170 lbs, br/br, husky build, college student. Like movies, talking, fashion and more. Seeks friendship and more. Send photo and/or letter to POB 125, Revere MA 02157 □ 6193

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Are you tired of bars, false friendships, empty promises? Are you 25-35? 5'11" good looking, straight acting and appearing? Looking for someone to be a friend and possible relationship. Financially secure. GWM 45 170, 5'11" brn/brn, average looks, is willing to meet and talk. No drugs, heavy alcohol, or fems please. ☎ □ 5887 (exp 3/28)

Straight-acting GWM into canoeing, camping, hiking, rock music. 38, 5'8", 145. Seek youthful, masculine man, in shape with solid mind. PO Box 654 Putnam CT 06260

This inexperienced, handsome WM, 20's, seeks male 21 to 35, inexperienced, for friendship, fun. □ 2022 R.I. area (exp 4/4)

White male 42, seeks mature friend in Western suburbs. ☎ 3820 (exp 4/4)

WM 24 seeks WM 18-22. Photo? Box 575 Needham ☎ 8329 (exp 4/4)

WM 40, seeking company of male 40 and up. ☎ 8293 (exp 4/4)

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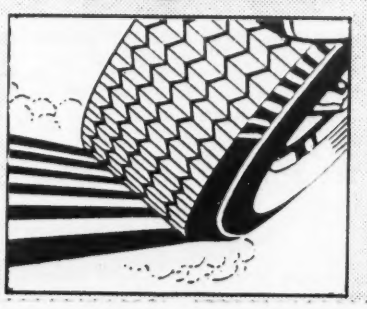

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NationalProducer/ writer/promoter of pop music is now holding auditions for female vocalists for opening of three new groups to record and go on national tour. Previous experience not necessarily a prerequisite; we are looking for fresh, dynamic new talent. Call J.D. at 738-0044

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OPEN CALL TO AREA PERFORMERS FOR BOSTON PREMIERE OF "AIRBORNE: MEISTER ECKHART"
March 29 9am-1:30pm
Boston Center for the Arts
Cyclorama Building
539 Tremont Street
Looking for individuals with varying degrees of performance experience.
For more information contact Natalie Mai
(617) 482-7578

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$150/DAY
Oppulent 16 track recording studio available for daily, weekly, monthly rental. Call 782-3367 for details.

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sks drmmr w/gd att, ded, meter & eqp 4 org funk grve rock bnd pros only-986-0255

All orig hard rock band w/prog edge sks M/F vox/lyricist. Have rehersl space, gig exp, future gigs, good connections. Be able to travel and play any night. We are serious/dedicated 481-5671 lve msg or 481-8361

Band seeks lead voc/lyr pro Att a must. Influ: Swans/Muses/Gabriel, we have somg/space/exp. Paul 397-8297/Chris 254-3734

BASS GUIT into hard rock edge with hit originals sks id guit, drums, lead voc. Sucess. success. success. Alan 782-1343

Bassist Songwriter seeks singer guitarist songwriter to collaborate material. Gabriel, Bush, U2, Smiths etc. Kevin 5-9pm. 729-2680

Bass player & keyboardist wanted for original rock band. Call Doug at 899-0361

Bass player wtd to complete hard-hitting orig alternative rock band. We have rehearsal spc, gigs, exper. Dana, 437-9610

BASS PLAYR WNTD
Party dance band. Oldies, classics, new. Chris wkdys 273-9322 wkends 665-1967

The Sound Market. 8 track midi studios Hrvd Sq $8.50 per hour intro special. Call 547-0851

Damned, Husker Du L Bangs FnFi Bnd sts bss n drms mst hv real cool time Jon 646-3429 lv msg

Drum & keys wanted for Pink Floyd Tribute ser only. Call for details. Arthur 617-646-4623 lv message.

DRUMMER AVAIL
Seeking an established original pop/rock band with major label interests, management and marketable material. 15 years experience, straight ahead solid player. For background info, references, picture & 5.5min demo tape, call or write (508)748-2674. P.O.Box 634, Marion MA 02738

DRUMMER FORMING BAND
Looking for guitar, bass, keys & vocals to form an orig rock/pop/funk band w/an edge. I'm looking for open-minded people, no egos or attitudes need apply. Joe 924-7435 lv msg

DRUMMER WANTED
Party dance band. Oldies, classics, new. Chris wkdys 273-9322 wkends 665-1967

Drummer w/ exper. ability, transp. equip & open mind sks to play w/ band/jam. Lyall 728-4523d, 267-1656e

Drummer wtd for original-some covers. We have everything but you. Call to hear tape 1-617-344-8518.

Est. Boston original band sks M vocalist w/ R&B infl., exp. pros only. 508-668-6324 lv msg

Exp drummer (28+) w/vocs wtd for est 3 piece Rock & Blues cover band, weekend work, good $$ T-birds, Clapton, Jay Healey, Doobies, call Brian 508-663-0073

Experienced F vocalist seeks Top 40, GB, trio, or multi keyboard for duo Call China 617-964-4377

Experienced female front w/power voice looking 4 professional GB/T40 band. Call Jill 508-685-8955

Female R&B/Pop singer wanted for various studio projects. Ryansongs (508) 433-8192

Female vocalicst wanted by estab parttime S Shore Top 40/oldies/wedding band. Pros only (617)335-7402

FERRARA
Seeking solid bass player.We are an established original rock band based on South shore with album space and gigs. Age in 20's influences: Zep, Beatles, Queen, Aerosmith and Hendrix. Serious inquires only 617-331-7440 lve msg

Friends Of Bill W singer, sngwrtr, gtrst sks band w/country blues & rckabilly bckbone. Mike 884-4691

Hard core bnd sks bass player & singer, serious inq only. 629-2816 ask for Bruce

Keyboardist wanted with very strong backups for working original rock "Men from Marcus" 508-535-7925

Keyboard player wtd for Midcape & Nantucket. Must have equip & know piano bar music (508) 257-4376.

KEYBOARDS WANTD
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Leadguitarist & drummer wanted for somewhat est original band, infl Clash, Jam, XTC, Zulus etc. We have rehersal space, airplay, gigs. Vocals a plus. Call Dan (617) 666-5559

Lead guitar needed for original pop band in Boston, some vocals. Gigs, airplay. Norm 508-441-2816

Lead vox, keys, guitar?? Like Prince, Zappa, Aerosmith. Gabriel?? We are Bass/vox & drums w/ lotsa songs, open for more. Pete/Mike 391-3223 aft 6

MASTER DRUMMER
Skng contemp fusion band a la Spyro Gyra/Yellow Jkts, reads/arranges. 625-6231 to discuss influences

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for working four piece band. We currently do oldies/GB music. We need a sensational keyboard to free up 3 person front for show material. We have great harmony and are similar in style to Manhattan Transfer Sound. Band has been workin together for years. If your head is on straight and you are mature enough, please call the Dream Machine 242-0429.

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Seeking Bass, drums, horns, vocs for funk/dance band. Have keys, guit, orig tunes, reh sp. Nathan 254-8060 Kevin 625-6841

Seeking F vocalist/ lyricist to form writing team. Studio avl. Call Mike (508) 435-4060 evenings

SINGER seeks PLAYERS.
AlterntvHiENERGyWild POSTindustrIFunk.ROCKw/ UNiQueCharcter/Passion. RecExprNecsPerfmnc. biOWTorch7879513

SINGERS
Female/Male vocalists needed for recording project. Call John 547-0851

SINGER
somewhat established pop/ska band seeks voice. David 617-449-0856

Singer/songwriter wanted to collaborate/form band w/ sax/gtrist, into XTC, Buzzcocks; Eric 738-8113

Singer wanted for rock band-original work twrd gigs, vinyl. Tape nec. no egos call 825 6935.

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LEASE WITH $1 DOWN **$399** PER MONTH

We still have a great selection of 1989 demonstrator models with factory rebates and dealer savings up to $5000!

**48 mo. closed end lease($139x48=$6672) with purchase option at lease end with approved credit. Lease price based on 60,000 miles & reasonable wear & tear. Purchase option price is$16946. Taxes, insurance & reg. is additional. 1st mo & Refundable sec dep of $200 required.

Silver Lake
Dodge & Leasing

Rte 9 - 1/2 mile west of 128, Wellesley
Open M - F 9-9pm, Sat 9-5, Sun 12-5

235-6666

ODDS & ENDS

CAN'T CALL YOURSELF HIP IF U AN'T READ STREET MAGAZINE!
Get hip, call, 628-0323

The Phoenix Classifieds: Boston's marketplace for just about everything.

GOD WRITES BOOKS! and makes cookies too. Free pamphlet. Send SASA to: Heaven Sent, P.O. Box 423, South Bay Fl 33493

Portable shoe shine box custom made, built in seat, includes strap. Best offer Must See! 421 9888.

NEED CASH?
We buy used paperbacks
HARVARD BOOK STORE
1256 Mass. Ave.
Cambridge

PHOTOGRAPHY

CIBACHROME11X14
Prints from your slides: $15. Museum-Quality. A discrete, custom service. Matted/Framed in chrome: $50. Send w/check to: Cibaservice 9 Roberts St. Malden 02148 tel: 322-6104

VIDEO & TELEVISION

Camcorder, Panasonic, complete digital effects w/ case and car battery cord. New! $1000 or bo. 267-8307.

SERVICES

ACADEMIC SERVICES

GHOST-WRITER/ EDITOR will write/edit/help you write: Your biography; resume; academic study/thesis; proposal, etc. N. E. SCRIBE 524-8509

Prof. Writing tutor, 10 yrs exper. avail for projects of all kinds. Reas. rates 646-4412

BUSINESS SERVICES

ACCOMODATION ADDRESSES
Business or Personal mail received, held, forwarded. Privacy, security, convenience. PPS/D P.O. Box 91, Milton MA 02186, 1-800-248-2875

BOOKKEEPING
Professional services for small businesses. Computer or manual. 617-894-3724

HEALTH CLUBS

IT'S THAT TIME AGAIN
SPRING WILL BE HERE SOON
START WORKING OUT
NOW IS A PERFECT TIME TO JOIN A HEALTH CLUB

HOME SERVICES

APARTMENT PREP SERVICES
Painting. Plaster repair. General work from A-Z. Quality work and service. Ref avail. 617-773-8405.

JUST CARPET
Shop at home carpet sales and installations. Installed with pads from $10.50 to $39.99/yrd 508-875-0006

Sensible Solution
To Plumbing & Heating
J E White Mechanical
Tel 298-1071

PAINTERS
Interior - Exterior
Excellent Work - FAST
Guaranteed - Low Prices
Special offer on Exterior
Average room $95
617-527-8894
Free estimate

PHOTOGRAPHY

HEAD SHOTS
. model portfolios and boudoir portraits at reasonable rates. 469-0305.

MISCELLANEOUS

SHOOT POOL!
CHEAPEST PRICE IN TOWN!
$3 single player til 6.pm. $6 per hr unlimited players after 6.pm. Bowling & Game room too! At Fenway Park
267-8495
54 Brookline avenue
-tell'em Corner Pockets sent ya

MOVERS - LICENSED

A-1 LOW RATE
Storage, pianos,boxespack. NE,NY,NJ,PA,DC,FL+West. Lic. & insured. 524-1000

BOB'S MOVING
Are You?
547-1600
AND STORAGE

PIKE MOVERS
Professional Service. Local and Long Distance. NE, NY, NJ, DC. Lic & ins. 484-0580.

ISAAC'S MOVING
Licensed and insured. Big and small jobs. Local and long distance. Call 617-254-0450

MOTION MOVERS
Local or long dist. Courteous efficient service. 277-0525
1-800-412-4244

Share U-Haul going to Tuscon Arizona Maybe L.A 547-1942

SHORT NOTICE MOVERS Experienced, cost effective since 1978, residential weekend specialists, MDPU license # 27387 944-7719

THE DEADLINE FOR PLACING SERVICES CLASSIFIEDS IS WEDNESDAY AT 6:30 P.M.

MOVING?
1 Man / 2 Man & 16' Van for Hire
CHEAP & Friendly
Call Nick at
(617) 547-6530

B&F MOVERS
Local-Long Distance-Overseas
No job too small. Frequent trips to all of New England, N.Y., N.J., PA, VA, DC.
364-1927 or 361-8185
or 1-800-698-1927
ICC MC 3328 MDPU 27229

ALL AMERICAN MOVERS
Local & Long Distance
Boston Based Mover.
Experienced, Bonded
617-321-7037
1-800-649-6604

BLUE STREAK MOVING COMPANY
Truly professional, courteous service. Licensed, 100% replacement insured, Low rates. Inquire about free box delivery and usage!
RYDER TRUCK RENTALS
Local and one-way, all sizes.
112 Sidney St.
near Central Sq.and
B.U. Bridge.
661-1122

TRUCKERS

Beast of Burden 876-2028 Van, solo/ duo From $20/30 hr. Expert, calm, punctual

MISCELLANY

FAMOUS REVOLUTION RUSSIAN SMOKING AND WEIGHT LOSS
Treatments. Highest success. One time individual treament erases smoking or food desires without hypnosis.. $50. No waiting! Brookline 617-566-0169

PECK...PECK,PECK
no more. I doubled my typing speed in 3 days. Fun. Easy! $2 to: Speed 258 Harvard St. # 158 Brookline, MA 02146

SPORTS

HOCKEY FIGHTS GALORE!
Great gift idea
Toe-to-toe battles to Bench clearing brawls! Also: Dangerous Moments in Sports
Many Tapes VHS or Beta
Info: ANDY BOEMER
P.O. Box 21550, St Paul, MN 55121/612-688-0252

MISCELLANY

PUBLIC NOTICES

AT $2.75 A TICKET, NOBODY SHOWS MOVIES ANY CHEAPER!
The Regent Theater in Arlington/call 643-1198

BEAM ME UP I'M COVERED
UFO Abduction Insurance. Protect yourself agaist kidnapping by Aliens! Write now: U.F.O. Insurance.1 Waterhouse st., #42,Cambridge, MA. 02139. 'Don't Leave Home Without It!'

Misc.

BIKE EASTERN EUROPE
Poland, East Germany, Czechoslovakia, Hungary, Austria, Yugoslavia. 3-6 week tours this summer. Goulash Tours Inc., Box 2927, Kalamazoo, MI 49003, (616) 349-8817

NATIONAL WRITERS UNION
Boston Local
Grievances, contracts, agent database, newsletter, directory, programs. Info call 617-492-0240

QUE PASA?
536-6500

RENT-A-KID
For parites, sporting events or just to have them little suckers running around your house. Call now for an interview/491-1247

SID SEAL HOUSEMAN
A tale of patrician pigs on Beacon Hill whose lofty life is turned zany by a cheeky seal who turns up mysteriously in the master bath. A book for kids 7-10 by Will Watkins

PETS

Beautiful, Male, Rottweiler champion line from Colorado to breed with Female from good line. Pedigree required. 444-1442

FREE KITTY
She's healthy & full of life. Spayed too! Real purr'fection!! Moving to 'no pet' apt. Needs loving home. All black. Call Larry at 492-4749

SKIING

Pre Slolom skis: 195 cm, woodcore, sol 347 bind, $225. Univega ltul Sport, 20", campy parts, gray, $300. 646-8421, eves.

TRAVEL

Cert. for 2 rnd trip tix to Freeport/Nassau Bahamas from any mjr U.S. city. Some restr Call Sun eves (617)484-1831

Driving to Fort Meyers. Want Bi/M to help drive, share exp, leave 4/6. POB 45 Essex MA 01929

Leasurely driving across USA. So rte-Seattle dest. skg M/F to shr cost, driving, & the fun, lv soon, Lucy 492-3507

New Orleans Jazz Fest For sale: Round trip ticket Cheap!!!!! Call (617) 625-8057

Outstanding airline ticket value 3 tickets, Boston to Pittsburg or Charleston WVA. call Dave at 619-277-0054

THAILAND IN MAY
Sun, sea, gourmet foods, gorgeous girls. A week in paradise $1499 Air & hotel incl. 617-322-6104

WANTED

Antique Oak Roll-top desk w/ cubby holes & storage space. Reasonable rates, please. Herb 254-8484

$ CLASSICAL $
$MUSIC LOVERS $
I'm looking for any recording of Janos Viski's ENIGMA, recorded by The Hungarian State Consort on the Mace label. I am offering a substansial ca$h reward. Write the Phoenix, Box 1235

Reward for info and/or purchase of top 101 songs of the decade broadcast New Years eve, write requirements first letter INMCO, POB 161 Reading MA 01867

WANTED TO BUY: MINOR LEAGUE
baseball team. Ex-big league player.213-395-6928.

DATING SERVICES

INTER-RACIAL DATING!
Meet attractive and affectionate Ladies and Men of all races. Many NE members. Discreet. For free application call 312-856-9165 or write Ebony Ivory Society, PO Box 811218-T, Chicago IL. 60681-1218.

Jewish Introductions International, Local, all ages 800-442-9050.

THE SINGLES LINE
FREE INTRO OFFER
Boston's easiest way to meet new singles. Listen to personal ads or call now and record your own ad FREE. Completely safe and confidential. No membership fee. Call today! 617-225-2526

ROMANCE is back in your area. Don't just daydream. all 717-848-1406
PLATIME Dating Service
POB 3355 York PA 17402

WOMEN!
What you've been waiting for. A Woman's Dating Service owned and operated exclusively by women for women. Now in the New England area.
SAPPHIRE DREAMS
Call 1-508-879-9298

TALKING PERSONALS
Call Dial-A-Date FREE.
LISTEN TO MEN:
449-0011
LISTEN TO WOMEN:
449-0036
FOR INFO 449-2261
976-DATE (SM)

Beautiful, faithful Asian ladies seek friendship - marriage. Free photo brochure 702-451-3070, ive address.

DATE DIAMOND
FUN, EXCITEMENT
FRIENDSHIP, ROMANCE
MEN CALL 1-976-2211
WOMEN CALL 1-976-2233
MEN .99/min
WOMEN.69/min

ALTERNATIVE LIFESTYLES
1-976-7676 .99/min
GAYS 1-976-2626.99/min

Free Copy: Singles Almanac: Personals. Events. 254-8810 Outside 617:1-800-999-8994

FREE TALKING PERSONAL ADS
FREE Private Mailbox;
Call Boston's respected singles line.
617-494-1020

SINGLE? SAVE 15% SPRING SPECIAL
Join LunchDates & meet someone you'll really like for the new year.
Call for FREE info:
254-2534
LunchDates
Offer expires 3/28/90

Fidelity Dating
Div of C.D. Amour, Inc.
Specializing in Romantic Mating
DISCREET
Through the Mail
IN-HOME
Video Dating Service for Gay Men & Women
Call now for our free brochure & more information.
800-UR LOVED
800-875-6833

SELECTIONS™
making personals a little more personal
1-900-370-2266
Meet other people from New England. Simply listen or leave personal ads. Only $1 per min.
Try our new demo number 617-252-7272

MODELING

Amtr fotog sks grungy M greasmonky/filthy types musc/lean. Nudes 536-1272

LOOKING FOR **MALE & FEMALE MODELS** for national advertising campaign for party lines. **Great way to make easy $$$** Please send photo and way to contact to:
Suite 324
PO Box 9171
Cambridge, MA

ATTENTION "976" Information Providers:

Tele-Publishing, Inc. can help

MAXIMIZE YOUR PROFITS

Here's how we can help:

- **T-1 ACCESS** with channel banks to **"900"** carriers
- **T-1 ACCESS** with channel banks to **"800"** carriers
- **SPACE** Rental
- **SOFTWARE AND HARDWARE:** Complete Service Bureau
- **PROGRAM DESIGN**
- **MEDIA BUYING**
- **PRODUCTION:** Print, Radio and Television
- **REVENUE SHARING** Plans
- **FACTORING**
- Complete **CONSULTATION** Services

WHY LIMIT YOUR MARKET
to calls from the 617/508 areas?
We can offer you **ALL** of **NEW ENGLAND** or **NATIONWIDE** coverage.

We have **DIRECT T-1 ACCESS** with channel banks to **"900"** and **"800"** national telephone carriers. And, we have **DIRECT ACCESS** to **976** service.

You can **RUN BOTH 976 AND 900** lines into **ONE** computer.

TELE-PUBLISHING INC. is a full service bureau located here in Boston.

For more information, call Andy Sutcliffe at (617) 536-2340.
Tele-Publishing is a Phoenix Media/Communications Group Company.

Phoenix · WFNX 101.7 · NewPaper · Phoenix Graphic Services · Mass Web

Phoenix **CLASSIFIED LINE ADS: 617-267-1234**

Classifieds

Entre Nous/Escort Advertising Policies

CLAIMS FOR ERRORS AND OMISSIONS
The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS
The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.
The Boston Phoenix reserves the right:
•To revise copy containing objectionable phrases
•To reject in its sole discretion, any advertisment on account of its text or illustrations
•To determine correct category placement
No advertisment containing a private phone number and/or address will be accepted in the Entre Nous columns. Only Phoenix box numbers or Post Office box numbers may be used.
All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES
There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays.

DEADLINES
Entre Nous/Escort ...Wednesday, 12 noon
Escort telephone verification..Wednesday, 12 noon
Changes and cancellations...Tuesday 4 p.m.
A $25 late fee will be added to Escort and Entre Nous line ads placed after 12:00 p.m. on Wednesdays.

OFFICE HOURS
Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

ADVERTISEMENTS WHICH MUST BE VERIFIED
Telephone numbers will be printed in the People Section in commercial advertisements only. Telephone numbers printed in the Escort section must be verified by the advertiser. The deadline for verification is Wednesday at 12 noon. If a line is not verified, it will not appear in the paper. Failure to verify a display ad will result in automatic assignment of a Phoenix box number and charged to the advertiser.

BOX NUMBERS
Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 3 weeks after the last insertion of the advertisement.
The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard or otherwise dispose of, any flyers, unsolicited advertisements, and the like.

USE THIS FORM TO FILL OUT YOUR ENTRE NOUS/ESCORT ADVERTISEMENT

We cannot print your advertisement without the following information:

PHONE #: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____

BANK: _____

DATE: _____

SIGNATURE: _____

CATEGORY _____

INSERTION DATE: _____

PRICING YOUR AD (Fill in appropriate rate/s)

	ENTRE NOUS	ESCORT	
LINES	15.00 per line (4 line min.)	15.00 per line (3 line min.)	$ _____
7 pt. light headline	16.00 per line	16.00 per line	$ _____
7 pt. bold headline	17.25 per line	17.25 per line	$ _____
9 pt. bold headline	18.50 per line	18.50 per line	$ _____

Capitalized words
_____ # of capitalized words @ $1.25 each = $ _____
x _____ **# of weeks =** $ _____

BOX NUMBERS (weekly)
Applies to line advertisements in Massage and Escort Sections.
☐ Pick-up: $15.00 ☐ Mail-out: $25.00
COST:# of weeks x = $ _____

TOTAL $

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

DISPLAY CLASSIFIED RATE:
$79.80 per column inch

Please call 617-536-5390 x280 for more information on Display Classified Advertising

For more Classified Line information call 267-1234

The Singles Connection!

**The Exciting New Way For Singles To Meet.
For Direct Contact In Your Area Call Today!**

1 (900) 909-6600

1-900-909-6600 $2.00 1st Minute, 45c Each Additional.

MAKE THE BOSTON CONNECTION!

CONNECTIONS USA

NEW!

1-900-646-4646

TALKING PERSONALS

- Listen, or Record Yours
- For Dating and Friendship
- Categories for Every Lifestyle
- Voice Mailboxes Ensure Privacy
- Not a PARTY LINE!

$1.45/min. Free Info:
(305) 565-4455, Ext. 9127

LADIES FREE GABB LINE

absolutely no charge

It's a new decade, a new year and you deserve new exciting relationships. Meet charming, personable men from the privacy of your home... Once you've tried us you'll never go back to those lonely nights. So instead of calling for a pizza for one, try our number and you may be sharing a table for two. Call now.

617-577-7480

WOMEN!

Single?

Looking for a serious relationship with a quality person?

Try voice personal ads.

**FREE!
NATIONWIDE!
1-800-888-8039**

GALS ARE WAITING
CALL THEM ALL!

1-900-468-4475 THE HOT DATELINE

1-900-230-2400 NEW WORKING GALS

1-900-HOT-LADY THE HOT 1-ON-1 CONNECTION
(THAT'S 1-900-468-5239)

1-900-230-0500 GALS OF ALL NATIONS

1-900-230-3333 REAL CONFESSIONS FROM REAL PEOPLE

1-900-454-0600 MIDNIGHT CONFESSIONS-THE NIGHT MAKES THEM TELL

1-900-230-1313 WOMEN'S PRIVATE DREAMS

$1 per min., $2 the first. Adults only

SINGLE?

Call the
DATE CONNECTION

- Voice personal ads of people who want to meet you!
- Ads in your area.
- Quality people

1-900-860-9042

$2 1st min./$1 ea. add'l. min.

ATTENTION PLEASE
MEN
WOMEN
COLLEGE STUDENTS
SENIOR CITIZENS
Friends & Lovers
A NEW PEOPLE MEETING PEOPLE FORUM
• • •
Your business size self addressed stamped envelope brings FREE info
BOX 719
BOSTON, MA 02258

PHONE SEX MENU
$24.99

SHARON
41 Yrs., 5'8", 40DD-28-38, Blond hair, Brown eyes, Happily divorced

JANNETTE
36 yrs.,40DD-28-37, Red hair, Green eyes, Loves younger men

MANDY
22 yrs. 5'3", Black hair, Hazel eyes, 38F, Classy, Sexy, Dominant

KEISHA
21 yrs. 5'2", Black hair, Blue eyedtemptress

CRYSTAL
26 yrs, 5'4", 120 lbs., Blonde hair, 38EE, Submissive sex kitten.

MELISSA
18 years, 38D,Very oral, use her! She needs to please.

RUBY
26 yrs, 5'7" Long brown hair, Brown eyes, 38 DD 132lbs. of HOT Italian.

CANDACE
30 yrs, Long haired Buxom brunette-will keep you cumming.

DAWN
Hot, Blue-eyed, Blond hair PreOP, Take a walk on the wild side.

CORY
The man of your dreams, Blonde hair, Ice blue eyes, 6'2" 193 lbs. of muscle!

617-621-1436
NO TIME LIMIT! 24 Hour Service MC/VISA

WE'RE LOOKING FOR A FEW GOOD MEN!

Men wanted to screen messages on exclusive adult message service. Call in and listen today!

1-900-988-0077
$2 per min.

SOMETHING DIFFERENT
SOMETHING YOU CAN'T GET AT HOME

1-900
454-0900
NO OTHER LINE LIKE IT!
$1 per min., $2 the first. You must be over 18.

PHONE MASSAGE
Exotic and Amazing
Just close your eyes and let our staff of expert masseuses hypnotize you with their soothing and sensual voice suggestions. You will be amazed and thrilled at how you can be aroused and fulfilled in minutes. Sessions change frequently.
1-900-568-9467
Toll free, $1.95 each minute

SASSY LADY!

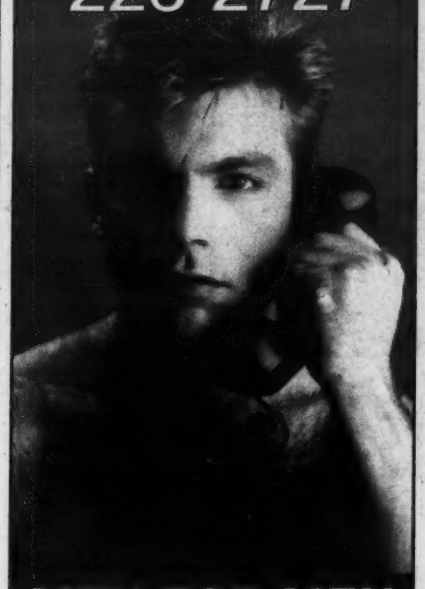
1-900
454-0400
It's your one-on-one Love Connection
$1 per min., $2 the first. You must be over 18.

ATTENTION PLEASE
MEN
WOMEN
COLLEGE STUDENTS
SENIOR CITIZENS
Friends & Lovers
A NEW PEOPLE MEETING PEOPLE FORUM
• • •
Your business size self addressed stamped envelope brings FREE info
BOX 719
BOSTON, MA 02258

SINGLE WOMEN
Are you looking for a serious relationship with a quality person? Leave a message - FREE!!
1-800-777-7769

1-550-TOOL
8665
BOSTON'S HOTTEST GAY PARTY LINE
REASON #3: "WE'RE BUSY 24 HOURS A DAY. EVEN AT 5 AM!"
ONLY 10¢ PER MIN 20¢ FIRST MIN • ADULTS ONLY • ALWAYS HOT • GAY OWNED & OPERATED

YOU CAN CALL NOW!
1-900
226-2727



MEN FOR MEN
You must be 18 or older
$1 per min. $2 the first

GAY
ONE-
ON
-ONE
CONNECTIONS
1-900
226-
2828
$1 a min, $2 the first

Lessons
in
LUST
Wet Lips
1 900 990 4555
Vice Girls
1 900 990 6555
Tie me up
1 900 990 7555
Peeping Tom
1 900 990 8555
$2.00 EACH MINUTE

CALL

1-800-876-6969
Also Try: 1-800-765-5050
Live Adult Party Line
Up to 8 Callers At A Time
One-On-One Private Line
Only 99¢ Per Half Minute
Calls billed discreetly to your Visa or MasterCard as Ruh Entertainment
A member of the System 800 Group.
You must be 18 or older. Price subject to change

HOT
PARTY
GIRLS
NATIONWIDE PARTY LINE
1-800-999-6666
KICK BACK AND PARTY
1-900-999-4-PLAY
MEN • WOMEN • COUPLES
1-900-234-BI-BI
MEET PEOPLE COAST TO COAST
1-900-999-4444

1 ¢ PER MINUTE
Gay Chat Line
(617) 262-0040
No Charges Appear on Your Phone Bill Call for FREE Information. Be 18.

THE SWINGERS LINE
1-550-2244
ONLY 10¢ PER MIN.
▼ Swapping
▼ Couples
▼ Singles
▼ Mix & Match
20¢ first min. ▼ $1 first 9 min
24 hours ▼ Adults only
(Limited time only FREE courtesy line 225-0556)

The Sex
Survey Line
1-550-4SEX
Only 10¢ per min., 20¢ first min., $1 for first 9 min
24 HOURS ■ ADULTS ONLY
(Limited Time Only FREE courtesy line 494-0401)

Rated ★★★★

The Most Beautiful Girls in America by Telephone

SPEAK LIVE ONE-ON-ONE 24 HOURS A DAY TO AMERICA'S MOST BEAUTIFUL PEOPLE—$9.95.
1-900-654-MEET

ALL MY
SECRETS
NOW ON TAPE &
WAITING FOR YOUR
CALL.
1-900-990-0300
NEW MESSAGE EACH TIME YOU DIAL!
ADULTS ONLY!
FULL SERVICE DIRECTORY
1-900-990-5478
$2 PER MIN.

Entre Nous

35 yr old WMM looking for married cple for ocas. menage a trois pls be cln discreet and health conscious Box 1236

BACHELOR & BIRTHDAY PARTIES
FEMALE/MALE EXOTIC DANCERS
AS SEEN IN LOCAL CLUBS R- & X-rated strip-o-grams for bachelor, birthday & SPORTS PARTIES. Satisfaction guaranteed. Also: January 1990
PENTHOUSE CENTERFOLD
Stacy Lynn now available! Over 70 girls available. 1-800-869-7336

Attractive intelligent SWM sks F who would enjoy swinging. PO Box 325, Wayland MA 01778

Attractive, trim, athletic, prof, SWM,41, wishes to meet adventursome SWF for classy affair long on intimacy, affection and enjoyment. Box 1232

Attractive White cpl 35-50 seeks same for occasional sex. Must be clean healthy & discreet. Box 6171

BiWM, 26, 5'10", gd lkg sks same 18-28 for occ. get-togethers and ht times. Fant incl frat hzg, lkr rm, + more. Send letter w/pic if poss and phone. Box 1234

Blind businessman desires a full figured woman 44-36-44 who wishes a discreet, passionate relationship. Looks & age are of no concern. Please send name & phone no. on cassette tape. Box 1226

Blond WM 5'9" med build blue eyes, very clean, very well endowed mid 40's nice apt Boston area looking for strt WF or strt BF who loves to give and receive good head day or night. Box 414 Boston MA 02124

BODY BUILDING
Aggressive body-building F wtd by gdlkg subm/aggr 29yo WM. U can pump it, but can you use it? Steve POB 7176 Nashua NH 03060.

CPL SEEKS BIWMM
Sensual wasp cpl,43,49, Ivy-league, athletic, health and family oriented, seeks BiWMM, 32 to 48, fit educ. wasp. for occas. menage-a-trois. P.O. Box 94, Concord, MA 01742

CROSS DRESSING
Live conversation, Mastercharge, Visa, 617-930-8045

MALE, FEMALE EXOTIC DANCERS/MODELS
for any occasion. Also, Jan 1990 Penthouse Centerfold Stacy Lynn now available. Over 70 girls available 1-800-869-7336

FENS ATTACKS!!
Since Jan 1990, at least 8 men have been brutally attacked in the Fens neighborhood both in & around the park. Don't walk alone! Anyone w/info to help the investigation, contact Detective Harrington at Area D at 247-4683 or the Fenway Community Health Center's Victim Recovery Program (VRP) at 267-0900. Confidentiality assured w/VRP

● **FIND-A-MATE** ●
Introductions
Male/Female/couples
Singles/couples
3-somes, Gay ● Lesbian
Est 13yrs ● All N.E.
● 508-430-1053 ●

FUN & GAMES
SWF, 28, sks to fulfill my/your fantasy. Ph/ph, let yr imagntion run wild. ☐ 6189

Generous WM sks pregnant lactating female for orl beverage. Photo ph to POBox 43 Lex Mass 02173

Handsome straight WM 55 looks 40. Enjoys Xdressing. Would like to meet nice lady for friendship and other. ☐ 5916 (exp. 4/4).

MWcpl 30's very attractive, healthy, discreet seeks same for first time fantasy fulfillment Box 6195

TO PLACE YOUR CLASSIFIED AD, CALL 267-1234

PHONE FUN
Victoria 28 5'10" 36D-26-34 former Pussycat model; ask about my roommate. Maura Pre-op 38C-28-36 sweet, sensuous. Gage 6'3" 215lbs of solid muscle brown hair/brown eyes, former competitive body-builder.
617-383-9021 MC VISA

HOT COUPLE
MWC under 40, great looks, shapes, brains, want others for safe, erotic fun. Photo & phone to Box 115 W. Lynn MA 01905

HOTEL RENDEZVOUS
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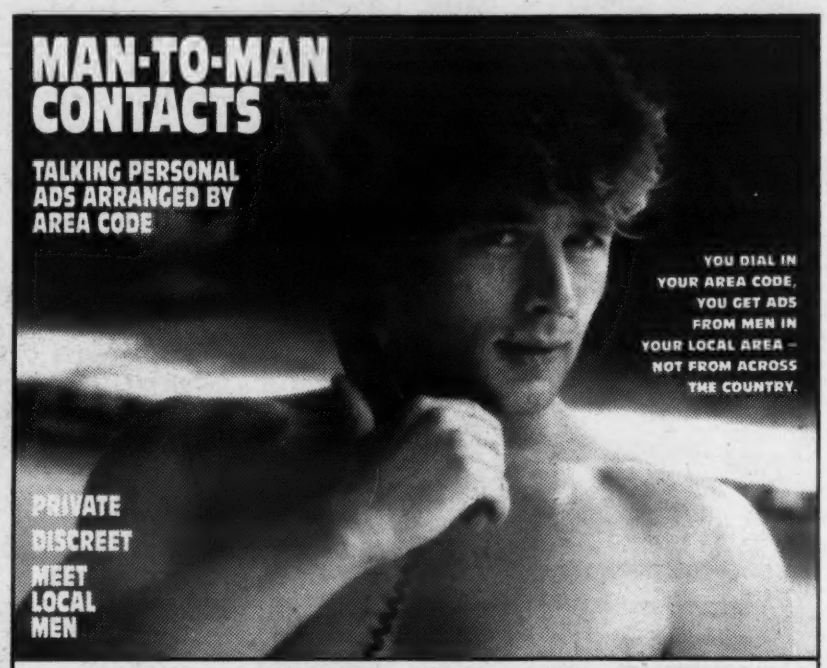
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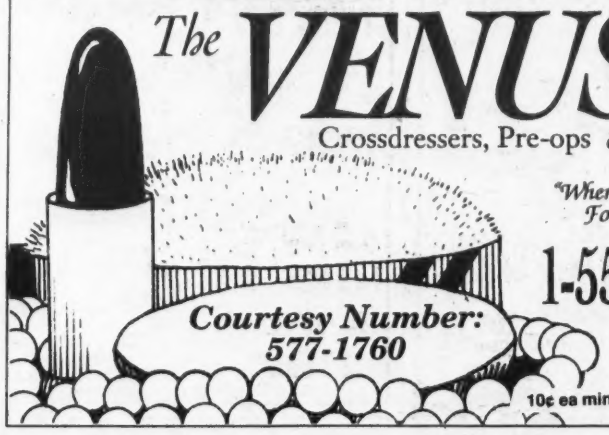
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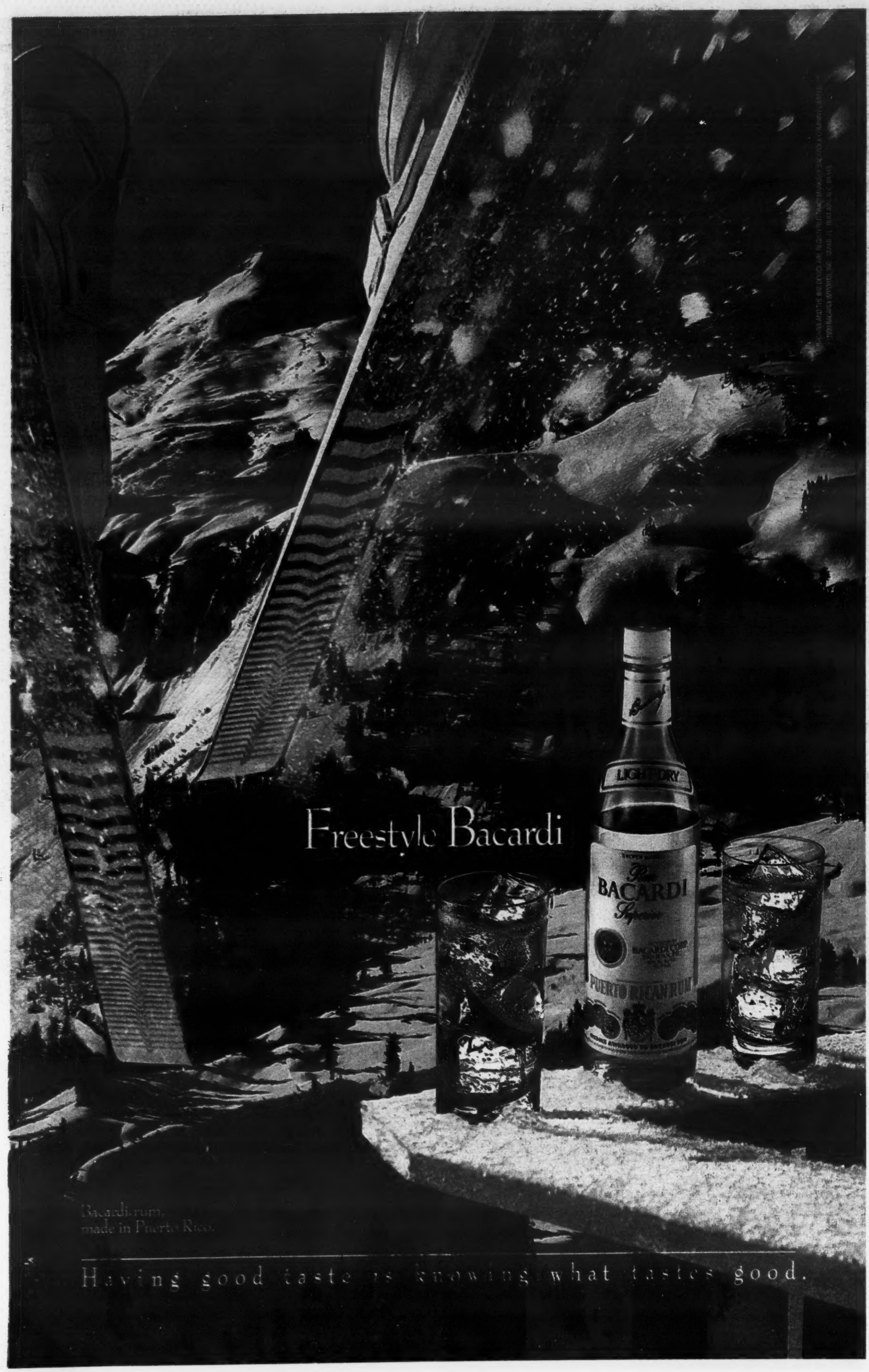
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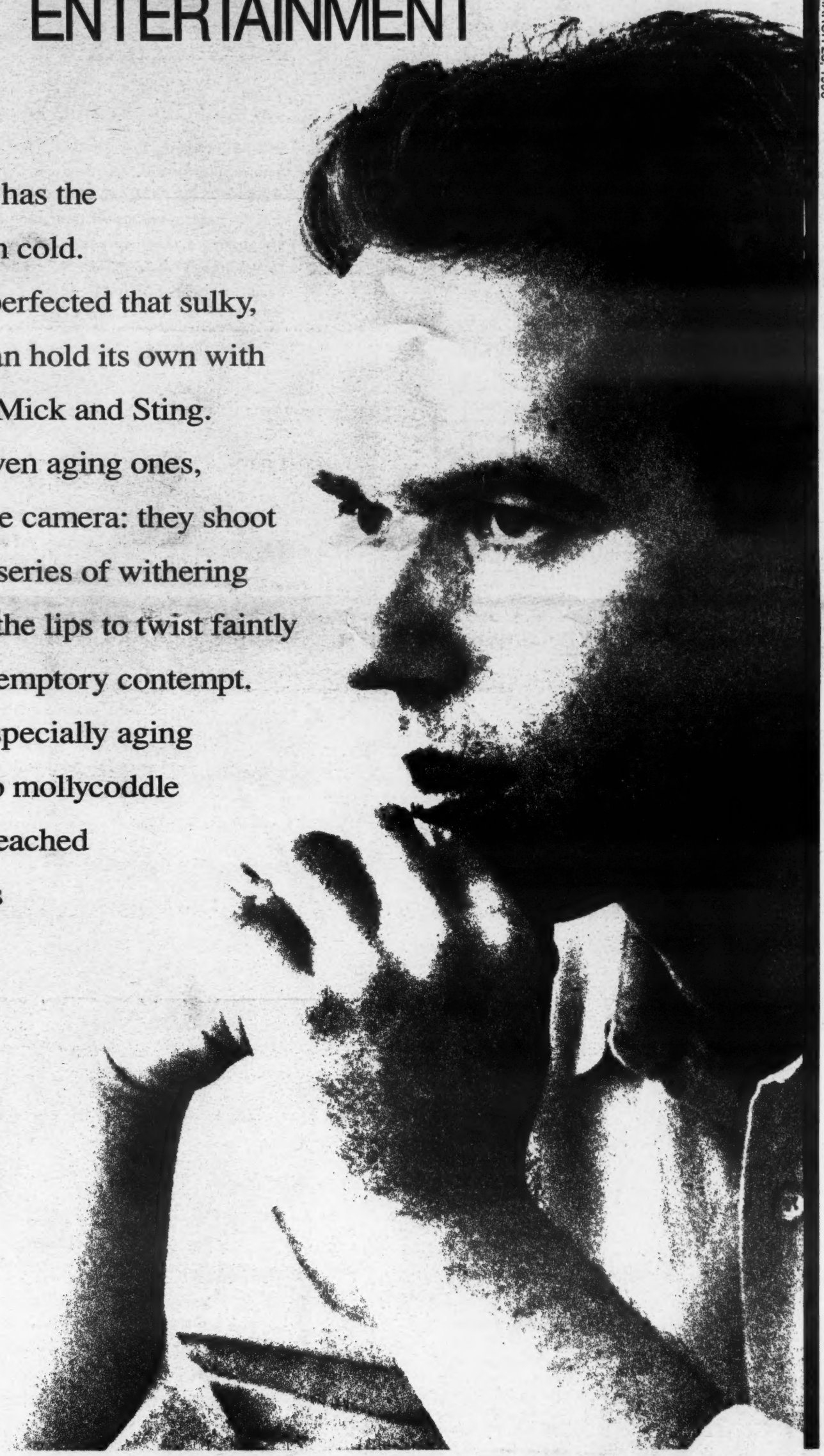
YOUNG & RESTLESS: BRITAIN'S NEW WAVE AT THE BRATTLE (PAGE 7)

BOSTON AFTER DARK

ARTS & ENTERTAINMENT



Martin Amis has the rock-star pout down cold. Long practice has perfected that sulky, hooded gaze that can hold its own with the cobra glares of Mick and Sting. Enfants terribles, even aging ones, do not smile into the camera: they shoot back the latest in a series of withering stares, they permit the lips to twist faintly with the hint of peremptory contempt. Enfants terribles, especially aging ones, aren't about to mollycoddle us now that we've reached the quicksand dregs of the century. No time for tea and crumpets, chums. There's vile doings and gaseous hubris afoot in this punchdrunk world of ours.

by David Barber

See RAKE, page 12

PHOTO BY ERIC RASMUSSEN

8 DAYS A WEEK

by Amy Finch

THE WEEKEND

23 FRIDAY

FILM. ***Mountains of the Moon*** (Charles, Harvard Square) is Bob Rafelson's film on the life of British explorers Richard Burton and John Hanning Speke and their search for the source of the Nile. Michael Caine stars as a businessman who decides to make some radical changes in his life in the satirical thriller ***A Shock to the System*** (Copley Place, suburbs), which also stars Elizabeth McGovern, Peter Riegert, and Swoosie Kurtz and was directed by Boston filmmaker Jan Egleson. ***House Party*** (Beacon Hill, Circle, suburbs) is a black teen comedy that stars the rap team of Kid 'N' Play. Richard Gere and Julia Roberts star as a businessman and a hooker who find themselves falling for each other in the romantic comedy ***Pretty Woman*** (Cheri, Chestnut Hill, suburbs). And Percy Adlon's latest, ***Rosalie Goes Shopping*** (Nickelodeon, Harvard Square), stars Marianne Sagebrecht and Brad Davis.

Movies about childhood tend to be doomed from conception; it's virtually impossible to re-create the state without resorting to nostalgia, sentimentality, or analysis. Japanese director Kohei Oguri's ***Muddy River*** (1984) succeeds better than most. Borrowing from the austere, compassionate style of such earlier Japanese masters as Ozu and Naruse, Oguri relates this tale of a young boy's initiation into sexuality and mortality with the disarming rhythms of remembered experience. At the Cambridge Center for Adult Education, 42 Brattle Street. Call 547-6789.

THEATER. A staged reading of ***Homeless,*** Frank Josbacher's new drama, is presented at Priscilla Beach Theatre (Theatre Colony Way, Whitehorse Beach, Plymouth) as part of the theater's "New Works Series." Curtain goes up at 8:30 p.m., and tickets are $10. Call (508) 224-4888.

The Ruffian on the Stair, Joe Orton's eerie black comedy (and his first play), ought to lend itself perfectly to the E.Y.E. Studios' tradition of staging the nontraditional. The play, which Orton originally wrote for radio, demonstrates the influence of Harold Pinter on the budding satirist. Wrote Orton of the piece, "In a world run by fools the writer can only chronicle the doings of fools or their victims." It's at the House of Borax, 99 Union Park Street, Boston. Curtain rises at 8 p.m., and there's a $5 donation. Call 695-1831.

MUSIC. **Black Uhuru**, one of Jamaica's finest vocal trios and creators of the reggae-rock warehouse sound, play the Channel tonight. Original members Duckie Simpson, Don Carlos, and Garth Dennis will be supported by their 10-piece band. Boston's Shy Five open. The club's located at 25 Necco Street, Boston. Call 451-1905.

JAPANESE COMEDY. For hundreds of years, Japanese warlords took their minds off military stratagems by watching *rakugo*. But it wasn't until the 19th century that the comic monologues blossomed into a commercial art form presented on stages throughout the country. These days television helps sustain the

HOT TIX

For those of you who like to plan ahead — and sometimes it's necessary if you're going to get the seats you want — here are some events you might consider buying tickets for in advance. You can get details by calling the numbers below; you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

Love Letters, through March 25 with E.G. Marshall and Colleen Dewhurst; March 27 through April 1 with Jason Robards and Elaine Stritch, at the Wilbur Theatre: call 720-3480.

The Merry Wives of Windsor, through April 1 at the Huntington Theatre: call 266-3913.

"Monet in the '90s: The Series Paintings," through April 29 at the Museum of Fine Arts: call 720-3434.

Les Misérables, through May 26 at the Shubert Theatre: call 426-4520.

Terry Allen's *Juarez*, March 23 at the Brattle Theatre: call 266-5151.

Road to Nirvana, March 28 through April 28 at the American Repertory Theatre: call 547-8300.

Boston Ballet's Choreographers Celebration, March 29 through April 8 at the Wang Center: call 931-2000.

The **Tallis Scholars**, March 30 at St. Paul's Roman Catholic Church in Cambridge: call 262-0650 or 661-1812.

Marianne Faithfull, March 31 and April 1 at the Paradise: call 254-2052.

The **Women in Theatre Festival** presents ***Growing Up Queer in America***, April 5 at Suffolk University's C. Walsh Theatre: call 497-1118.

Robert Davidson's *Airborne: Meister Eckhart*, April 5 through 7 at the Boston Center for the Arts' Cyclorama: call 491-7377.

Peter Murphy, April 10 at Citi: call 931-2000.

Tom Verlaine, April 11 at the Paradise: call 254-2052.

The Big Apple Circus, April 12 to May 6, next to the Children's Museum: call 720-3434.

Van Morrison, April 19 and 20 at the Orpheum: call 931-2000.

Sarah Caldwell's production of ***Madame Butterfly***, April 21 and 29 at the Opera House: call 720-3434.

Richard Jeni, April 27 at the Paradise: call 254-2053.

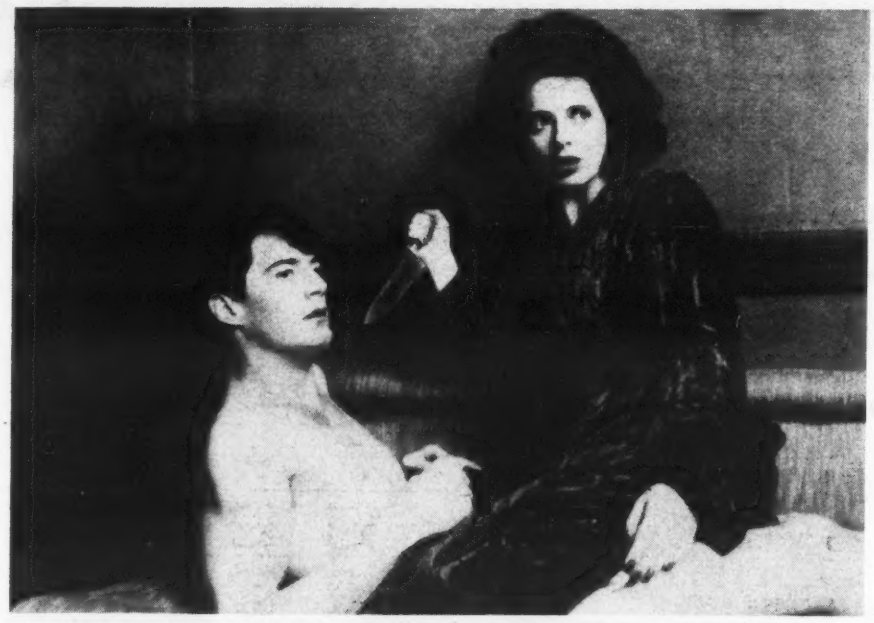
Garth Fagan Bucket Dance, April 27 and 28 at Northeastern's Blackman Auditorium: call 437-5329.

Cowboy Junkies, May 4 at Berklee Performance Center: call 266-7455.

FRIDAY: **"Spectrum 1990: The Boston Women's Caucus for Art," an exhibition featuring the works of nearly 30 artists, continues at the Federal Reserve Bank of Boston's Gallery, coinciding with International Women's Month. A broad range of media is represented, from painting and drawing to sculpture and printmaking. Among the artists included are Carolyn Boriss-Krimsky, Jane Ehrlich, Jesseca Ferguson, and Frances Gillespie. Call 973-3454. (In photo: Naomi Ribner's *Tea for Two*.)**

JON SACHS/NEW ENGLAND EARTH DAY

FRIDAY: **The woman with the fish, toilet, and Boston Harbor is "stand-up environmentalist" Evi Seidman, who, joined by *Morning Pro Musica* host Robert J. Lurtsema and a slew of musicians and performers, does a benefit for Cambridge Earth Day at Sanders Theatre tonight. Lurtsema reads his poem "The Earth Is Ours"; he's followed by folkie-gospelers Alice Johnson and Andy Holiner, classical-guitarist Peter Clemente, and others. Tickets are $5 and available at Sandy's, the Cambridge Food Co-op, and Wood & Strings. Call 492-2243.**



SATURDAY: **One of the two greatest closet scenes in American cinema occurs in David Lynch's *Blue Velvet* (1986). Kyle MacLachlan peers between the slats as Dennis Hopper has his polymorphously perverse way with love slave Isabella Rossellini. But the real show begins when the voyeur is dragged into the spectacle and becomes what he beheld. Lynch's masterpiece screens with his first feature, the eternally mindboggling *Eraserhead* (1978). At the Brattle. Call 876-6837.**

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rakugo tradition, and one comic, **Shijaku Katsura**, has been a mainstay for more than 25 years. Tonight at 8 he comes to the Museum of Fine Arts' Remis Auditorium (465 Huntington Avenue, Boston) to present — in English — such character sketches as "the gullible bookstore clerk" and "the haughty samurai." (Ah, what would John Belushi think?) Tickets are $12, $10 for MFA and Japan Society members. Call 267-9300, extension 306.

24 SATURDAY

PERFORMANCE. Aggravate your housemates by sneaking out with the remote-control TV clicker and heading over to Club Cabaret for ***Don't Touch That Dial!,*** a new musical skewering TV shows, theme songs, and commercials. If you show up with the little black box in hand and identify yourself as a TV addict, you'll get a $5 discount off the price of admission, until April 1. It's at the Club Café, 209 Columbus Avenue, Boston. Curtain goes up at 8 p.m., and tickets are $19.50 to $22.50. Call 536-0972.

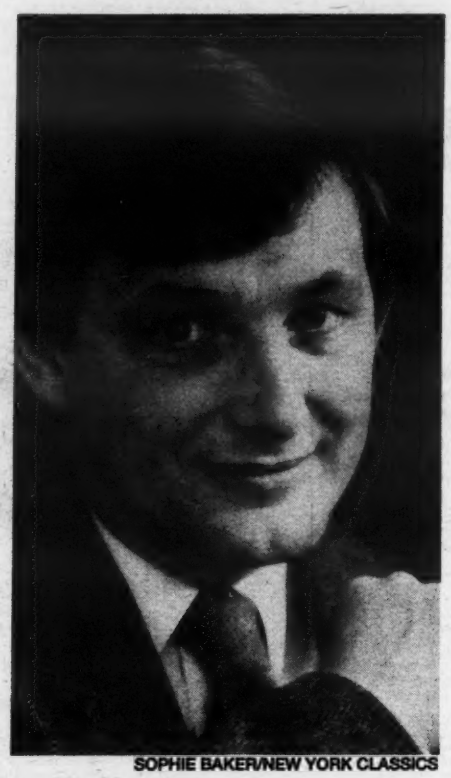
DANCE. **Semaphore Dancetheatre**'s *After Which War* studies the spiritual void that follows war, exploring one family's struggle to maintain bonds once perpetuated by crisis. Choreographed by Janice Margolis with text by Thomas Frick and music by James Woodman, the work is presented by Semaphore at Harvard's Fogg Art Museum. It's the third part of the company's "A Trilogy of the Modern Age," which the *Boston Globe* described as "the most audacious image of this dance season . . . a most peculiar triumph." The dancing gets underway at 8 tonight and at 5:30 p.m. tomorrow, at 32 Quincy Street, Cambridge. Tickets are $5. Call 495-4544.

25 SUNDAY

FILM. Complementing the one in David Lynch's *Blue Velvet*, the other great closet scene in American cinema occurs in D.W. Griffith's ***Broken Blossoms*** (1919). Abused child Lillian Gish twitches in terror as her brutish boxer dad (Donald Crisp) batters down the door with a hatchet. (The scene was so harrowing to make, according to Gish, that a *Variety* reporter lost his lunch during one of the rehearsals.) Will her unlikely savior, the opium-addled Yellow Man (Richard Barthelmess), reach her in time? As poetic as it is melodramatic, Griffith's silent classic remains the epitome of pathos on the screen. Bob Humphreville accompanies on the piano. At the Harvard-Epworth Church, 1555 Mass Ave, Cambridge. Call 354-0837.

MUSIC. If watching a rabid band is your idea of good, foamy fun, hit the Rat in Kenmore Square for England's **Thee Hypnotics** tonight. As their first US-released album proclaims, they're *Louder Than God* and a whole lot less reverent. Iggy Stooge would dig these guys. Opening are Tad. The Rat's in Kenmore Square, Boston. Call 247-8309.

SATURDAY: **Rap-comic Barry Sobel hits his mark consistently, slamming television and musical trash with a rhythm and rhyme normally reserved for dance-music charts. He's even won Eddie Murphy over — Sobel, says Murphy, "is one of the only white comedians who can do a black character without making me want to punch [him] in the face." The Brooklyn native was recruited to coach Tom Hanks in his jarring and reckless *Punchline* role. Now he appears on NBC's 227 Saturday nights, but this Saturday you can catch him live at the Paradise. Call 424-6995.**



SOPHIE BAKER/NEW YORK CLASSICS

SATURDAY: **Bach and Pinnock fans will be doubly pleased to learn that world-renowned harpsichordist Trevor Pinnock is performing a Bach program tonight in the New England Conservatory's Jordan Hall. It's been five years since Pinnock last played in Boston, and this concert is the fifth presentation of the '89-'90 International Early Music Series. For tickets and information, call 262-0650 or 661-1812.**

THE WEEK

4 MONDAY

THEATER. ***Bill W. and Dr. Bob***, the new Samuel Shem/Janet Surrey play about the founding of Alcoholics Anonymous, is presented by N.E.W. Productions at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands, through Wednesday. Curtain goes up at 8 p.m., and there's a suggested donation of $5. For more information, call 527-3404.

5 TUESDAY

SALON. **Alice Munro**'s mesmerizing short stories have landed her an esteemed spot in contemporary fiction, and *Friend of My Youth* (Knopf), her newest collection, continues her tradition of

Continued on page 4

FLICKS IN A FLASH

COMPILED BY GARY SUSMAN

BASED ON *VARIETY'S* TOP TEN FOR WEEK ENDING 3/14/90	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1. THE HUNT FOR RED OCTOBER	★	■	■	■	★	★	🦃		★	■	■
2. JOE VERSUS THE VOLCANO	■	🦃	■	🦃	★			🦃	🦃		🦃
3. HOUSE PARTY	■			★		★	★		■		★
4. BAD INFLUENCE	■	🦃	🦃	★	★	■	🦃		🦃		🦃
5. DRIVING MISS DAISY	★	★	★	★		★	★	★	■	■	★
6. HARD TO KILL	■	■	🦃	★	🦃				★	🦃	
7. MADHOUSE	🦃	🦃	🦃	★	🦃					🦃	
8. BORN ON THE FOURTH OF JULY	■	★	★	★		★	■	🦃	★	■	★
9. GLORY	★	★	★	★	■	★	■	★	■	■	■
10. REVENGE	🦃	■	🦃	🦃			🦃		🦃	■	🦃

LEGEND: ★ = RAVE REVIEW, A GEM; ■ = MIXED RESPONSE, CRAP SHOOT; 🦃 = TURKEY

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Continued from page 3

creating haunting images of people confronted with change and loss. Munro reads from the book — stories of which have appeared in the *New Yorker* and the *Atlantic Monthly* — today at 5:30 p.m. as part of the WordsWorth Readings at the Brattle Theatre. Admission is free, but tickets are necessary. Call 354-5201.

THEATER. The world premiere of ***Two Trains Running,*** Pulitzer Prize and Tony Award winner August Wilson's latest in his series of plays about the American black experience, opens at the Yale Repertory Theatre. Yale Rep artistic director Lloyd Richards is at the helm, continuing a theatrical partnership with Wilson that started six years ago with *Ma Rainy's Black Bottom* and has continued with *Fences, Joe Turner's Come and Gone,* and *The Piano Lesson* (slated to open on Broadway next month). Set in 1968 just after Martin Luther King has been killed, *Two Trains* is about a group of men philosophizing and discussing politics in a Pittsburgh restaurant, a haven far removed from the rioting going on all over the country. Yale Rep's at the corner of Chapel and York Streets in New Haven. Curtain is at 8 p.m., and tickets are $12 before March 30, $18 to $25 after that. Call (203) 432-1234.

MUSIC. Helios Creed was half of Chrome's brain trust — but he dropped the normal brain on the floor and replaced it with a criminal's. This guy don't come 'round here much, and when he does it's with a caterwauling, venomous panache all his own. Creed immolates the Middle East Café tonight, with openers Green Magnet School, the Grifters, and the End of Your Miserable Existence (superb name, guys). The Middle East is in Central Square, Cambridge. Call 354-8238.

Pianist **Laszlo Gardony**, guitarist **Mick Goodrick**, bassist **Dave Clark**, and drummer **Mario Pellitieri** perform tunes from their upcoming jazz LP at the Regattabar in Harvard Square's Charles Hotel in sets from 9 p.m to 1 a.m. tonight. Call 876-7777.

28 WEDNESDAY

ARCHITECTURE. If not for groups such as the **Society of Architectural Historians,** there would probably be a lot more City Hall and World Trade Center-type boondoggles polluting cityscapes throughout the world. The Society, founded to provide an international forum for anyone interested in architecture and its history, promotes preservation of landmark buildings. Today through Sunday the Society celebrates its 50th anniversary with a four-day series of lectures beginning today at 8:30 a.m. at Boston's Park Plaza Hotel. For more information call David Bahlman at 353-2520.

THEATER. Arthur (*Wings*) Kopit's latest sounds like a hilarious attack on American greed and power: ***Road to Nirvana,*** opening at the American Repertory Theatre, is about a rock goddess named Nirvana and the two hapless guys who are falling all over themselves trying to produce a movie about her life. Inspired by David Mamet's *Speed-the-Plow,* it's directed by Michael Bloom and is part of the ART's 1990 New Stages series. Curtain goes up at 8 p.m. at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Tickets are $16 to $29. Call 547-8300. (See story on page 10.)

MUSIC. Guitarists unite — and take cover! The New England Conservatory is holding an **"American Guitar Feast"** tonight at Jordan Hall at 8 p.m. Among the works on the program is Steve Reich's *Electric Counterpoint,* a 14-part guitar recital originally written for Pat Metheny, who performed 13 of its parts on tape when he performed the piece. This evening will mark the piece's premiere performance by 14 guitarists playing simultaneously. It's free, at 290 Huntington Avenue, Boston. Call 262-1120, extension 257.

True to the title of her major-label debut, *Steady On,* singer-songwriter **Shawn Colvin** has been touring relentlessly since the record was released last fall. She plays another Boston date tonight in Sanders Theatre on the Harvard campus, with **Bill Morrissey** opening. Tickets are available at Passim. Call 492-7679.

Young Neal & the Vipers, recently featured in *Musician* magazine, have been off recording for their forthcoming major-label debut album. See why Atlantic Records founder Ahmet Ertegun thinks guitarist Neal Vitullo has soul. At the Tam, 1648 Brookline Street, Brookline. Call 277-0982.

Singer **Márta Sébestyén,** frontwoman for the Hungarian group Muzsikas, is a daring young vocalist who almost single-handedly ensures her nation's place on the worldbeat map. Muzsikas make one of their first US appearances at Johnny D's, Davis Square, Somerville, tonight. Call 776-9667.

29 THURSDAY

MUSIC. Guitar legend **Herb Ellis** brings his trio to Scullers in the Guest Quarters Hotel (400 Soldiers Field Road, Boston) for a three-night stand that begins at 8 tonight. Ellis's warm-hearted repertoire includes hundred of ballads, bossas, and standards by American composers like the Gershwins and Rodgers and Hart. He's recently retired from LA's studio scene to Fairfield Bay, Arkansas, and has a new LP, *Triple Threat,* with Ray Brown and Monty Alexander. Call 783-0090.

His buddies call him Gate, but you can call him one of the most inventive traditional instrumentalists in America (if you want to): **Clarence "Gatemouth" Brown** plays a mix of jazz, blues, Louisiana coon-ass music, Texas swing, and just about anything else he can fit under his Stetson or tear from his Gibson Firebird. This Texas-bred virtuoso, an old competitor of T-Bone Walker, brings his hot band Gate's Express to Nightstage (823 Main Street, Cambridge). Call 497-8200.

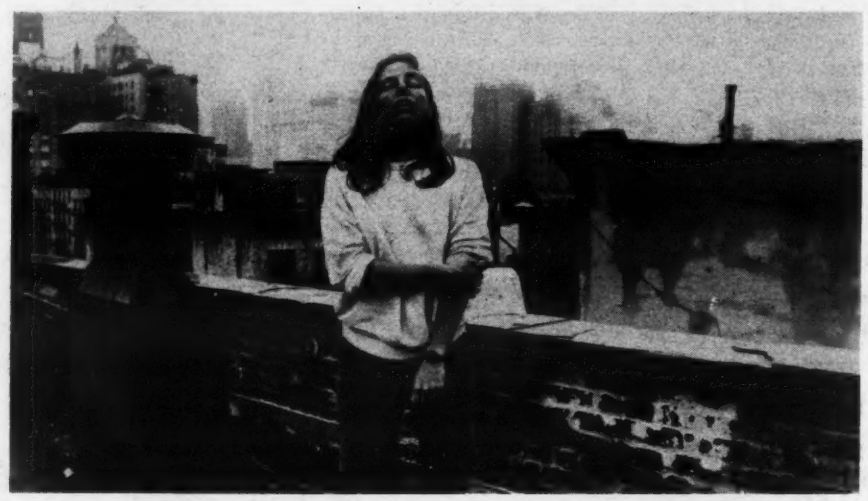
30 FRIDAY

THEATER. ***Tomfoolery,*** Tom Lehrer's witty and caustic cabaret, is at the Nickerson Theatre, 30 Accord Park Drive, Norwell. Curtain time is 8:30 p.m., and tickets are $15 to $18. Call 871-2400.

MUSIC. Swiss band the **Young Gods** are trying to remake rock and roll in their own image, and it's an ugly and beautiful sight. Using samplers as their primary tools, the trio thunder through fiery tundra, wedding emotionality with head-slapping technology. Tonight they play one of their first shows at Ground Zero, the Central Square club that's suddenly become one of the East Coast's more intriguing nests for alternative music. Call 492-9545.

(Carolyn Clay, Ted Drozdowski, Peter Keough, and Charles Taylor helped out this week.)

SUNDAY: What does the Rat have that Newbury Street galleries don't? Photos of tattoo'd boys and girls who like to create a clatter, that's what. Yes, on these hallowed balcony walls hang 15 to 20 of John Soares's photographs of rock folks — both local and national — who've had their anatomy inked. G.G. Allin, Exene Cervenka (in photo), members of Think Tree, Dogzilla, Slaughter Shack, Cxema, and other bands flaunt their body art in the Rat's first exhibit in many, many moons. And the show promises not to be the last — large panels have been installed on the walls for future hangings. Today's 4 p.m. opening reception includes a free buffet and an acoustic set by Witch Doctor. Call 247-8309.



THURSDAY: New York City is people and the unending whish of traffic and boozers who need no sleep who yap yap yap all night long below your window and homelessness and possibility and drugs and claustrophobia — not a place for those with delicate psyches or a foggy view of where they're headed. Poet-performer Eileen Myles molds her pieces around the city's jumble of contrasts; she has performed at CBGB's and the Museum of Modern Art and written five books of poems and stories. Tonight she presents her poetry show, *Leaving New York,* at the Institute of Contemporary Art as part of the ongoing Next Page Literary Series. Call 266-5152.

JAYE R. PHILLIPS/BOSTON BALLET

THURSDAY: George Balanchine's *Theme and Variations* (in photo), set in a chandeliered ballroom and created in tribute to the Imperial Russian style of ballet, is presented by Boston Ballet as part of their "Choreographer's Celebration," which opens tonight at the Wang Center. Also on the program are *Sky Beneath Waves,* a world premiere by Monica Levy, and resident Royal Ballet choreographer David Bintley's *Allegri Diversi*. For tickets call 931-2000.

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FUTURE PERFECT

Giant Sand whip up a windstorm of sound — not easy for a group that's sometimes just a twosome. But band axis Howe Gelb has enough ideas to carry of bevy of players. As a songwriter, he's got a disarming folk bent, but it's laced with punk arsenic. As a performer, he did a gig at the Rat last year that proved his less-is-more strategy loud and true. And as player, he's got the guts to whack his tune out, and the chops to do it with smart, unconventional moves like scraped-string melodies and stuttering guitar picking that works each string like its own instrument. Giant Sand blow into T.T. the Bear's on March 31. Call 492-0082.

"American" always seems to be tacitly preceded by "North" — what about the other Americas? The Third Dorothy Arzner Film and Video Festival, subtitled "The Other Americas and Their Neighbors," aims to set things straight by featuring works by women filmmakers from Brazil and Mexico, as well as the US. Kicking off the three-day festival April 6 is the world premiere of Lucia Murat's *How Wonderful To See You Alive*, about women political prisoners. Opening night also features "Ori" (in photo), about a Brazilian tracing her cultural roots. At the Institute of Contemporary Art; call 267-0391.

STATE OF THE ART

Somerville Theatre

After months of conflict between developers and community activists, the Somerville Theatre is finally about to reopen. New municipal regulations, passed in part because of the efforts of Friends in Support of the Somerville Theatre (FISST), forced owners Richard Fraiman and Rob Sherman to commit to extensive renovations and meet strict building codes before they could reopen the Davis Square landmark. Fraiman says that these renovations, which cost "in the tens of thousands of dollars," are nearly complete and that he will be applying for the necessary entertainment license shortly. The theater should be open by April 13, when the 1990 Animated Film Festival is scheduled to play there.

Fraiman says these renovations have included restoring the upstairs lobby and the main lobby (including enlarging the concession area), rebuilding the balcony, repairing and cleaning the seats, and re-creating the original paint and design schemes throughout the theater. The balcony, which Fraiman was once planning to close to the public, is "now in better condition than it ever was." He adds that new light fixtures and paint have made the 76-year-old theater "lighter, cheerier, and cleaner than it has been in a long time." Fraiman says he will also continue former manager Garen Daly's tradition of programming concerts as well as commercial and art films.

FISST spokesperson Ron Newman says he is glad to see the curtain rise again but points out that "the theater is not saved yet. FISST certainly wants the theater to reopen. We're glad Mr. Fraiman has seen the light and decided that a single screen is what the community needs and wants. We're still concerned that there is no long-term protection for the theater, that the theater's future is still completely dependent on Mr. Fraiman's wishes."

FISST does not want to see Fraiman and Sherman do to the Somerville Theatre what they did to their other theater, the Arlington Capitol: enlarge the lobby and then subdivide the theater space. "Not only is it [the Somerville Theatre] not protected against being divided, it's not protected against being converted to a completely different use in the future," Newman says.

FISST members plan to speak out at the public hearing over the Somerville Theatre's entertainment license, though they will not oppose the theater's reopening, Newman says. "What we would like to see happen is for Mr. Fraiman to accept a deed restriction, which the Massachusetts Historical Commission could draft for him, if he wanted them to." That would keep Fraiman and Sherman or any future owners from subdividing the theater.

— Gary Susman

Although he'd probably deny it, Tom Verlaine was the first guitar hero to emerge from New York's punk-rock heyday. He and Richard Lloyd twined their ax lines like mating pythons in the band Television. Combining his six-string skills with literate songwriting, Verlaine became one of the most complete artists to have evolved from rock's third black-leather-jacket era. His best work is on par with Patti Smith's. The last time he played Boston, it was an acoustic performance, but he's bringing his electric guitars when he appears at the Paradise on April 11. Call 254-2053.

NEXT WEEKEND

Raul Ruiz

Raul Ruiz, the prolific and iconoclastic Chilean filmmaker, is explaining how to make a point-of-view shot from inside someone's mouth.

"I have made two films where the camera was inside a mouth. One was *City of Pirates*, the other is *Diet Without Bread*, which is a sort of rock movie. There is a singer, we go inside his mouth, and we look over the tongue while a group of monks try to kill the tongue like a whale. We had to make an enormous head in which the tongue moved mechanically. It was about five meters long."

Now Ruiz is contemplating another problem. We are sitting in a carpeted room in the bowels of the Institute for Contemporary Art, which by March 31 must be transformed through mirrors, video projections, and decor into an average middle-class living room in Franco's Spain. It's part of *Expulsion of the Moors*, Ruiz's first multi-media museum installation, which will show at the ICA until May 20.

"I'm trying to make a game with space and projectors," says Ruiz as circular saws scream in the background. "I'm hoping the idea of working with space and fictions will interest people involved in cinema. For me it's an opportunity to learn something about the space in cinema."

But Ruiz is not interested in the project only for formal matters. The fate of the Moors and their gradual exile from Spain intrigues him for political and personal reasons. "For me the political elements are enough. The idea of the expulsion of the Moors, the Final Solution of a racial problem in Spain in the 17th century, is a grave contemporary problem too."

Ruiz doesn't have to look back to 17th-century Spain for images of exile. In 1970, he was film adviser to Chilean president Salvador Allende. Allende was assassinated, Pinochet took power, and by 1974 Ruiz found himself penniless in Paris. Not only had he lost his home, he had lost his language as well. Although lately he's been able to return to Chile, he still feels dislocated.

"It's a little bit late. I go as often as I can. But the language has changed, the accent. Many expressions change in 20 years."

So Ruiz fell back on another language, that of cinema. He is probably the most productive filmmaker living. And his displaced status, his polymathic knowledge, and his gleeful imagination have combined to make him one of the most inventive practitioners of that language. Five of his nearly 50 features will be screened at the ICA from March 30 to April 4. They are surreal, assaultive, Borgesian conundrums ranging from *The Territory* (1981) — a tale of two families out for a hike who get lost and resort to cannibalism — to *Life Is a Dream* (1986). The latter is the story of a Chilean revolutionary who finds that cinema is taking over his mind.

"*Life Is a Dream* is almost autobiographical," says Ruiz. "After seeing so many films and hearing film theories and after confusing films and dreams when sleeping, I wanted to create the impression that you are seeing a film asleep and that you are awake in another one.

"In my films I try to go inside not one story but many stories. A polyphony. Vicious circles. They have been made in different countries in Europe and are films that speak many different languages. And so they are another image of exile."

Raul Ruiz's films screen at the ICA from March 30 through April 4. Call 266-5152.

— Peter Keough

Bheki Tonto Ngema and Patrick Bergin: alarmingly physical, softly reflective

Leonard Juma and Iain Glen: a lean and hungry look

MOUNTAINS OF THE MOON. Directed by Bob Rafelson. Written by William Harrison and Bob Rafelson. With Patrick Bergin, Iain Glen, Richard E. Grant, and Fiona Shaw. A Tri-Star release. At the Charles and the Harvard Square.

Mountains to climb

Bob Rafelson shoots for the Moon

by Peter Keough

Film

The age of exploration in the movies ended in glory in John Huston's swaggering and nihilistic *The Man Who Would Be King* (1975). Except for the ersatz exotica of Indiana Jones, the ends of the earth have been too sullied by Western realities to serve as backdrops for Western fantasies.

But Bob Rafelson's *Mountains of the Moon* is an unabashed anachronism. Based on *Burton and Speke*, William Harrison's biographical novel about the two 19th-century British explorers who searched for the source of the Nile, Rafelson's tentative epic revels in the savage beauty and pulp-fiction thrills of the genre. Admirably, Rafelson presses on beyond these early triumphs to explore his heroes' hearts of darkness. But eventually his direction falters, and the film meanders into anticlimax.

Certainly these heroes are of Conradian stature. Richard Burton was a self-made renaissance man, a world traveler, swordsman, linguist, anthropologist, and author of books ranging in subject from the Sahara to the *Kama Sutra*. Played by Irish actor Philip Bergin, he is both alarmingly physical and softly reflective. He is the lower-class, extroverted complement to the aristocratic and uptight John Hanning Speke. As portrayed by Scottish actor Iain Glen, Speke has the lean and hungry look of a man with the ambition and obsessiveness needed for greatness, but without the experience or the imagination. That he seeks from the more worldly Burton.

So he joins Burton on a trek into the African interior, to the land the natives call "the mountains of the moon," where the undiscovered source of the Nile remains hidden. Rafelson wastes no time exploiting your expectations. Shortly after the first spectacular sunset, he unleashes the first of many spectacular outrages. Hostile tribesman attack the camp, slaughtering almost everyone. Burton gets a lance thrown through his face, Speke is captured and maimed with spears. Somehow they escape, and Rafelson stages the disaster with such chaotic aplomb that there is no room for incredulity, or detachment of any kind.

The next expedition fares better. Speke nearly goes mad when a beetle crawls into his ear, and Burton's legs swell with cellulitis, but Speke stumbles across Lake Victoria, which might be the Nile's source. The discovery, though, seems less significant than their shared suffering and unlikely bonding. Differences are subsumed in picturesque pain — not only by the two explorers but by Rafelson. Their characters are reduced to simplistic gestures: Speke is the pushy one who wants to get a move on and claim something for the queen; Burton likes to take it easy and soak up the culture. Speke treats the native bearers with contempt; Burton saves a slave from lions. Shrunken into stereotypes, they are swallowed up by the splendid landscape and the masterfully wrought conventions.

Perhaps Rafelson wanted to avoid the obvious comparison of the search for the Nile's source with a parallel inner exploration. At any rate, the African adventures aspire to nothing more than first-rate distraction, leaving the untidy task of sorting out the meaning of it all for the stuffy parlors back home in England. There the sullen Speke's mysteries, unprobed in the wilderness, are disgorged. Why does he betray his friend and fall into despair? Guilt? Envy? Class snobbery? Although Glen makes the most of skimpy material, his character seems more peculiar than dramatically compelling. Bergin is more expressive, but Burton's inner landscape is all on the surface and so is less interesting. *Mountains of the Moon* is a package tour of the heart of darkness; gripping, colorful, at times stunningly beautiful, but you've got the sense you're not seeing it all, and what you're seeing is nothing new. □

A SHOCK TO THE SYSTEM. Directed by Jan Egleson. Written by Andrew Klavan, from the novel by Simon Brett. With Michael Caine, Elizabeth McGovern, Swoosie Kurtz, Peter Riegert, Jenny Wright, and Will Patton. A Corsair Pictures release. At the Copley Place and the Allston and in the suburbs.

Shock treatment

Michael Caine in a salubrious System

by Charles Taylor

Peter Riegert: a perfect tormentor

A Shock to the System has an air of mordant amusement. Michael Caine plays Graham Marshall, an advertising executive who, in the midst of a midlife crisis, feels that his vitality — personal, professional, sexual — is draining out of him. Although he's attained the perfect status symbol — a Connecticut country house — the mortgage is an albatross around his neck, and his wife, Leslie (the wonderful Swoosie Kurtz), seems interested only in her exercise machines (which are forever blowing the fuses in the house) and the money she expects Graham to make from the promotion she (and everyone) is sure he'll get.

The light at the end of Graham's tunnel goes out when the job is given to Benham (Peter Riegert), a ruthless young turk who's determined to make the older Graham an irrelevance. That night, disgusted and standing alone on the far end of a subway platform, Graham is accosted by a bum looking for a handout. When the bum doesn't move away fast enough to suit him, he gives the guy a shove, right into the path of an oncoming train. No one notices, and Graham, feeling as if he'd gotten some of his vitality back, decides to rid himself of the other obstacles in his life, first Leslie, and then Benham.

Michael Caine is ideal for Graham because he reacts to being threatened with a scrappiness that keeps disrupting his image of a composed, successful executive. Graham has never really lost the hunger that propelled him to the top; now that he finds himself on the way down, it comes back with a vengeance. When Graham faces off against Benham, telling him, "You've got no fucking idea what power is," he bares his teeth like a veteran streetfighter moving in for the kill. Caine keeps you off balance. He's affecting and frightening at the same time.

Peter Riegert, who has just a touch of gray in his hair, is the perfect tormentor of Caine's Graham. Benham, a crafty yuppie, has never had to fight the way Graham has, and though he's brash, he's not that shrewd. You can see that he's going to push Graham close enough to the edge to ensure his own demise. And Elizabeth McGovern, who must be one of the most appealing actresses in the movies, matches up nicely with Caine as Stella, the co-worker Graham falls for. She's got a wise-beyond-her-years savvy that tells you exactly why Graham would be drawn to her.

Directed by the Boston filmmaker Jan Egleson, *A Shock to the System* is beautifully made. I could have done without the repeated tilted angle shots, but Egleson knows how to juxtapose scenes wittily (like Stella reaching orgasm just as an explosion eliminates two of Graham's competitors), and Andrew Klavan's screenplay is full of nasty little tweaks, indignities that spur Graham on.

The movie is based on a novel by British mystery writer Simon Brett, and it could have been more Americanized. Too often, the film has an understated cynicism that seems to call for a wry smile as you sit in the depths of your leather armchair. You need to rub up more against the cutthroat competitiveness of the business world, to feel the vulgarity the players don't bother to disguise. And the final twist doesn't quite work because your identification shifts from Graham to Stella. The twist makes it appear as if the last 20 minutes were misdirected, not a ploy to throw you off balance. But this black satirical thriller is deviously entertaining. At its best it suggests something no one's made before: an Ealing comedy with teeth. □

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British sterling

The Brattle salutes England's New Wave

by Steve Vineberg

Whatever people say I am, that's what I'm not, because nobody knows a damn thing about me. God knows what I am.
— Albert Finney in *Saturday Night and Sunday Morning*

Something's gone wrong somewhere, hasn't it?
— Mary Ure in *Look Back in Anger*

The work of young British filmmakers in the late '50s and early '60s — the subject of the Brattle's "British New Wave" series, which is running Wednesdays through May 9 — displays life in a grim, debased, industrial England. It's a country where the working class are stuck with the roosting pigeons of the class system and the collapse of colonialism: dire economic straits, the nation's greatly reduced stock in the Western world, racism, wrecked or empty lives.

The heroes are restless, bitter and brutal, like Jimmy Porter in *Look Back in Anger* (March 28), Frank the footballer in *This Sporting Life* (April 4), and Arthur in the Nottingham-set *Saturday Night and Sunday Morning* (March 28). Or else they're sleekly opportunistic, like Johnny Jackson, the irresistible talent-agent-as-heel in *Expresso Bongo* (May 2) and social-climbing Joe Lampson in *Room at the Top*, the most conspicuous absentee on the Brattle list. (The theater was unable to locate a print.) These men are often surrounded by parents or wives whose response to post-Suez England (this is made explicit in *The Entertainer*, screening April 11) is bafflement or disgruntled nostalgia. "They seem to be able to do what they want to us these days," the aging vaudevillean laments in *The Entertainer*. "I keep looking back, but I can't remember what it was like to feel really young," confesses Jimmy Porter's wife.

It's a bleak state — a things-fall-apart state. But the movies themselves are exhilarating, full of passion and adrenaline. The English, who'd never had much of a film industry outside the contributions of Hitchcock and Carol Reed and David Lean, suddenly found themselves almost at the forefront of world film; only the French New Wave surpassed the quality of their output in these years. Directors like Tony Richardson, Jack Clayton, Karel Reisz, John Schlesinger, and Lindsay Anderson, in collaboration with playwrights (John Osborne, Shelagh Delaney, Harold Pinter), novelists and short-story writers (Alan Sillitoe, Wolf Mankowitz, John Braine, Penelope Mortimer, David Storey), and cinematographers (Oswald Morris, Freddie Francis), created a new kind of English movie that wedded a gritty, rough-edged, crackling style to the virtues of an earlier era — the literacy and superb ensemble acting that distinguished the best of Lean and Reed.

Many of the stars were new too. Richard Burton burst through the doors of the Old Vic, where he'd been greeted by reviews comparing him to Olivier and Gielgud, to play Jimmy Porter, spiritually wounded but still battling away, in the 1959 Osborne-Richardson *Look Back in Anger*, the first of the "angry young man" pictures. (Burton had been making movies, on and off, for a decade, but in *Look Back in Anger* he was a star for the first time.) It's a great role and a magnificent performance. Jimmy's rants are often cruel, and when he tells his wife, Alison (Mary Ure), "I could do just anything," it's a vague, empty threat — like Lear's curses on his daughters. Osborne gives Jimmy Lear-like language for his explosions; you can't dismiss this man — his impassioned eloquence tells you how alive he is. And when you see Alison, the daughter of a colonel, cringe as she shakes the hand of an Indian coworker of Jimmy's, or how Jimmy's mates — street-market vendors — get this newcomer's license revoked, you want to curse too.

Albert Finney appears in a vivid cameo as Olivier's soldier son in *The Entertainer* and then as a leading man in *Saturday Night and Sunday Morning* and (in his best comic performance before *The Dresser*) *Tom Jones* (April 11). The tension between his tough-talking, sensual-animal exterior and his vulnerable underside in *Saturday Night* is poetic, the way Brando's is in *Streetcar* and *On the Waterfront*. And his scenes with Rachel Roberts as the married lover he gets pregnant are as remarkable as — though far different from — Burton's with the exquisite Claire Bloom in *Look Back in Anger*. (Roberts has a warmth in this role she doesn't show opposite Richard Harris in Lindsay Anderson's unrelenting *This Sporting Life*; here she really yields to the camera.)

Burton and Bloom in Look Back in Anger*: he's magnificent, she's exquisite.*

A Hard Day's Night*: they make up for Lester's sleight-of-hand.*

Roberts and Harris in This Sporting Life*: no warmth?*

In the finest of these encounters, Finney promises Roberts the money for an abortion. "You're getting off light, aren't you?" she says, and you realize the relationship's poisoned: she'll never be able to forgive him, and though she wants to keep him, it's clearer than ever that she has no hold on him. (She's also heard he's going around with a younger woman — played by Shirley Anne Field, an underrated actress who's also excellent in a small role in *The Entertainer*.) Karel Reisz's beautifully made but too schematic film, adapted by Alan Sillitoe from his novel and shot by Freddie Francis, rests on these two performances, and on Finney's amazing presence.

Burton and Finney might have been dreamed by Dylan Thomas or D.H. Lawrence; Laurence Harvey is more like an invention of Clifford Odets. Harvey's gleefully energized performance in *Expresso Bongo*, as the sleazy agent who discovers a pop star (Cliff Richard), owes equal debt to Tony Curtis in *Sweet Smell of Success* and Alec Guinness in *Oliver Twist* (he reads his lines with a preposterous Yiddish lilt).

The movie, adapted by Wolf Mankowitz from a stage play he wrote with Julian More and directed by Val Guest, is a satirical-musical crazy quilt with patches of *Sweet Smell* and Brecht and Weill and *Guys and Dolls* (Harvey's relationship with Sylvia Syms suggests the Nathan Detroit-Miss Adelaide match, and the opening number is a wittier version of *Runyonland*). They add up to something quite different, though, when you put them together with Meier Tzelniker's scene-stealing impression of a record-industry chief, Cliff Richard's cocky languor, and the goofy-parody lyrics (Tzelniker on the current musical trends: "Call this music? What a scandal!/In his grave is turning Handel!"). *Expresso Bongo* is a complete delight.

Dirk Bogarde can be deadly in his long-suffering masochistic roles (John Schlesinger's unbearably smug *Darling*, screening April 18, is a good example). But his intelligence glitters in the role of the lawyer who exposes his homosexuality in order to break a blackmail ring in *Victim!* (April 25), a movie that's entertaining despite its preachiness.

And he's perversely amusing opposite James Fox in *The Servant* (April 18), which was written by Harold Pinter and directed by Joseph Losey. This film is Strindberg's *Miss Julie* and Genet's *The Maids* in drag: the servant (Bogarde) begins to dominate his master (Fox), in a campy parody of class revolt, and they end up as a pair of squabbling queens. Unfortunately, the filmmakers don't know where to stop, and they throw in one of those awful Brit-pop sort-of orgies. (See also *Blow-Up* and *Performance* — screening on a nightmare double bill, May 9.) It's a bad movie, overall, but its height-of-Pinteresqueness is fascinating, and Bogarde and Fox playing verbal bondage games with each other is something to see.

"The British New Wave" is a compendium of extraordinary performances. If you missed Olivier's Archie Rice in last summer's re-release of *The Entertainer* (Richardson and Osborne once again, both at the top of their powers), here's another chance to catch perhaps the greatest non-Shakespearean tour de force he ever gave. (Brenda da Banzie and Roger Livesey, as his wife and his father, are pretty sensational too.)

And it's hard to think of a more rewarding glimpse of Peter Finch — even including *The Nun's Story* and *The Pumpkin Eater* — than his portrayal of the gay doctor in *Sunday, Bloody Sunday* (April 25), who has to share his young lover (Murray Head) with Glenda Jackson. (Her acting matches his.) Penelope Gilliatt's screenplay is one of the high points of British movie writing; there's a scene between Jackson and her mother (the peerless Peggy Ashcroft), terse yet modulated, that I can remember almost every line of. This movie isn't from the "British New Wave" era; it came out in 1971. But since the series includes *Darling*, it's only fair to show another, more generous side of John Schlesinger — the side you see in *Far from the Madding Crowd* and the TV drama *An Englishman Abroad*.

The actors — not just Finney, but Edith Evans (also marvelous in *Look Back in Anger*), roisterous Hugh Griffith, Susannah York, Joyce Redman, Joan Greenwood, David Warner, Jack MacGowran, and diamond-eyed Diane Cilento — provide ample reason to see *Tom Jones*. This movie, a hip cartoon of the Fielding novel, isn't a favorite of mine, though; I'm not wild about French New Wave techniques used for slapstick, either by Tony Richardson or by Richard Lester. (In *A Hard Day's Night*, screening May 2, the Beatles more than make up for the show-off jazziness of Lester's sleight-of-hand.) I much prefer the Richardson of *Look Back in Anger* and *The Entertainer* and *A Taste of Honey* (April 4) — and, incidentally, *The Border*, his best movie, which is showing in the Brattle's Jack Nicholson series on April 15.

A Taste of Honey, which is based on Shelagh Delaney's achingly beautiful coming-of-age play, influenced later (and vastly inferior) English pictures with unconventional heroines, like *Georgy Girl* and *Poor Cow*, but it's been sadly forgotten. Rita Tushingham and Dora Bryan are splendid as a working-class mother and daughter who have a mutually intrusive, mutually fond relationship. And Delaney has given them the kind of lines actors would kill for. "Oh, Jo, why can't you learn from my mistakes?" the mother cries in exasperation when she learns her daughter's pregnant. "It takes half a lifetime to learn from your own." It seems that whatever angle you take on these "British New Wave" movies — acting, directing, writing, cinematography — you're bound to uncover a few treasures. □

BILL NATION/NEW LINE CINEMA

Christopher Reid and A.J. Johnson: does the camera ogle the girls?

The Kid is alright

But House Party *hits a few sour notes*

by Charles Taylor

HOUSE PARTY. Written and directed by Reginald Hudlin. With Kid N' Play, Robin Harris, Full Force, Tisha Campbell, and A.J. Johnson. A New Line Cinema release. At the Beacon Hill and in the suburbs.

Reginald and Warrington Hudlin, the brothers who made the new comedy *House Party* (Reginald wrote and directed, Warrington produced) started with a simple, appealing idea: to make a black teen movie that would get away from stereotypes. The characters in *House Party* aren't hoods or junkies or gang members or unwed mothers, and the setting is a predominantly black suburb, not the inner city. Presumably, the Hudlins hoped not only to provide a positive image for black kids but to show white kids that the lives of their black peers are in many ways similar to their own.

House Party follows its teen hero Kid (a/k/a Christopher Reid, one-half of the rap team Kid N' Play) through the travails of his day. Kid gets on the bad side of his school's three tough guys (played by the group Full Force), is disciplined by the principal, gets grounded by his father (the late Robin Harris, who was so funny as Sweet Dick Willie in *Do the Right Thing*). He has to sneak out to the big neighborhood party planned for that night, where he hopes to make time with the ladies and get a chance to prove he can rap, all the while avoiding the tough guys out looking for him, and the white cops who cruise the neighborhood harassing anybody who walks the street.

The best moments, as when Kid N' Play challenge each other to a rap duel in the middle of the party, have a likable energy. But there's a depressing familiarity to most of the movie. Reginald Hudlin isn't able to do what Cameron Crowe did in the party scene in *Say Anything* and give his actors a distinguishable personality in their few moments on the screen. The Hudlins' idea of not turning their characters into clichés seems to be to make them as bland as possible; they succeed only in showing that black teens can be as boring as white ones. And when you see a teenage party where only one person drinks (and is chided by his friends for doing so) and there's not so much as a joint making the rounds, it doesn't matter what the color of the participants is, you know you're operating in fantasy land.

Moreover, the Hudlins aren't nearly as sympathetic to their female characters. The two girls Kid is trying to score with (Tisha Campbell and A.J. Johnson) are a sharp pair, hip to the all the ways boys try to put the moves on them, and there's a nice reversal of cliché with the "fast" girl turning Kid down and the "nice" one fooling around with him. But too often the camera ogles these two just like the guys who are after them.

Worst of all, though, is the final scene where Kid is finally picked up by the cops and tossed in a jail cell with a group of hardcore cons who make it clear that they want to rape him. He holds them at bay by performing a homophobic rap about how he doesn't want to get AIDS. And this in a movie that claims to be against stereotypes! *House Party*'s "freshness" turns sour when it propagates stereotypes of another sort to give its audience a new group to hate. □

Trailers

LAMBADA and THE FORBIDDEN DANCE

Continuity, even in the oddest forms, can be reassuring. You expect the movies to exploit current fads, but it's been a while since they've risen to the bait as shamelessly as they have with the simultaneous appearance of not one but (count 'em) two lambada films. In fact, these movies are the weapons in what's become a Battle of the Sleaze Movie Kings. *Lambada* was produced by Yoram Globus of Cannon, whose former partner, Menahem Golan, produced *The Forbidden Dance* and released it on the same day to compete with his ex's product. And it's a draw for the Go-Go boys; each movie is a hoot in its own way.

In *The Forbidden Dance*, a Brazilian princess travels to LA to stop a corporation from destroying the rain forests and, while there, gets involved with the son of a Beverly Hills couple, joining him in a dance contest to win a spot on national TV with Kid Creole and the Coconuts, which enables her to tell the world what the corporate baddies are doing. In the less internationally focused *Lambada*, a high-school student discovers the math teacher she's hot for dancing at a Latino club. He goes there after hours to give the club habituées math lessons, thus ensuring their future and honoring his Mexican roots. The climax is a math contest between the Chicano club kids and his racist white high-school students. It's *Stand and Lambada*.

As far as I can tell, lambada is simply rhythmic crotch grinding, which is why it's so hilarious when some of the characters in these movies try to tell their partner that it's only a dance when the music stops and the partner is still going strong. Of course, the quality of these movies is of limited interest to the producers; they just want to get people into the theater. So couldn't the subject have been turned over to filmmakers who would have made something really campy? Do we have to have exploitation with a straight face? Lambada *at the Cinema 57 and the Allston and in the suburbs*; The Forbidden Dance *at the Beacon Hill and in the suburbs.*

— Charles Taylor

RON BATZDORFF/TOUCHSTONE PICTURES

Julia Roberts and Richard Gere in Pretty Woman: *Prince tunes in the bathtub*

LORD OF THE FLIES

William Golding's novel about the moral degeneration of a group of schoolboys stranded on an island after a plane crash is a bald, chunky allegory — it's strictly for those who don't get *Heart of Darkness*. Peter Brook made a film of it in 1963, and though it didn't work (his semi-improvised approach to the child actors and his generally naturalistic style collided with the story's pointedness), it had some fine lyrical passages, especially in the opening scenes; I remember the initial appearance of evil Jack leading a crew of black-robed choirboys.

Has anyone been clamoring for a second version? The one Harry Hook (*The Kitchen Toto*) has come up with certainly wasn't worth making — it's even drearier and more banal than the novel. That's because, presumably in a bid to pull in the *Stand by Me* crowd, Hook and his screenwriter, Sara Schiff, chose to change the boys from English aristocrats to American cadets and stuff their mouths with the usual schoolboy insults. (Such as it is, the story is tailored to a satiric vision of British civilization; it doesn't work too well as a critique of American militarism.)

The filmmakers even botch the simple narrative by keeping the wounded pilot around in a delirium for the first half of the movie and then having him disappear; since his corpse, which turns up in a cave, is supposed to be the "monster" ("beastie" in Golding's original) that freaks out the boys, you'd think at least one of them would make the connection to the single (missing) adult on the island. Except for the hyper-clarity of Martin Fuhrer's photography, the movie's a disaster, with junior-high-level performances. *At the Copley Place and the Harvard Square and in the suburbs.*

— Steve Vineberg

THE FOURTH WAR

It's only fitting that John Frankenheimer get the last crack at the moribund Cold War genre — after all, his *The Manchurian Candidate* (1962) set the standard by which all other examples of the form would be judged by. Unfortunately, *The Fourth War* — a tale of an American general disgruntled by Vietnam (Roy Scheider) and a Russian general (Jürgen Prochnow) irked by Afghanistan who go *mano a mano* on the Czech/West German border — falls far short of measuring up. It's a pedantic, implausible fable about militarism (the title refers to Albert Einstein's statement that whatever the weapons of World War III, World War IV will be fought with sticks and stones), without the gleeful nihilism, sardonic wit, and sly suspense Frankenheimer brought to similar matters 28 years ago.

Frankenheimer still has a flair for perversity. In the first of many border crossings (this less than impervious Iron Curtain consists of a chain-link fence and a handful of chubby guards smoking cigarettes), Scheider captures three Soviet soldiers and forces them, at gunpoint, to don party hats and sing "Happy Birthday to You." Scheider exhibits in this scene an irresistible, wistful insanity, the kind of deranged nostalgia for the unthinkable that, had Frankenheimer not opted instead for pomposity and silliness, might have made *The Fourth War* a worthy farewell to an era in filmmaking. *At the Charles and the Allston and in the suburbs.*

— Peter Keough

PRETTY WOMAN

Any dream can come true in Hollywood, or so a raving street person crows at the beginning and end of Garry Marshall's *Pretty Woman*. That may be true, but only the most commonplace dreams seem to get made into movies.

Pretty Woman starts from a premise as familiar as Cinderella (if you don't catch the resemblance right away, a dozen coy references in the dialogue will cue you). Edward (Richard Gere) is a corporate raider afraid of heights. Vivian (Julia Roberts) is an inept hooker. They meet by chance on Hollywood Boulevard and strike a deal. She'll be his love bunny for a week, and he'll pay her $3000, buy her oodles of clothes, and basically initiate her into the paradise of limitless, shameless consumerism. But when the two extremes of the free-enterprise system come together, sparks fly. They fall in love (*i.e.*, Gere stares into space while Roberts chirps Prince tunes in the bathtub).

Singing in the tub aside, will the *real* Prince Charming save poor Vivian from her life on the streets? Hey, this is Hollywood, remember? Delaying the inevitable are some humorous dragons: smart-mouthed Rodeo Drive storeclerks, some old fogies at Edward's hotel shocked by Vivian's mini-skirts and frank talk, and Edward's lawyer friend, who is annoyed that Vivian has softened his boy's killer instinct and so naturally tries to rape her.

And then, of course, there's that old bugaboo about whether Edward can respect Vivian after paying for it. Or whether Vivian can ever believe Edward will see her as anything but a $50 whore. So just get married, you sillies! Let's hope Vivian is sharp enough to get a better deal than Ivana. *At the Cheri and the Chestnut Hill and in the suburbs.*

— Peter Keough

Have *Hamlet*, will travel

Cornerstone Theater finds that all America's a stage

by Robin Dougherty

Former Harvard wunderkind Bill Rauch ought to be dubbed the Captain Kirk of American theater. Since the 1986 founding of the itinerant Cornerstone Theater Company, he has been going bravely where no thespian has gone before. As leader of an intrepid group of actors who travel around the country, adapting classics to remote American locales, Rauch has directed shows as disparate as the *Oresteia* on a Paiute Indian reservation in Nevada and a racially mixed *Romeo and Juliet* in a segregated Mississippi town. And to hear him tell it, the American theater's outer limits are laden with brilliance enough to outshine the Great White Way.

The idea behind Cornerstone, as Rauch explained on a recent performance and workshop stop in Cambridge, grew out of the frustration felt by a group of Harvard friends (Rauch graduated in 1984) who wanted to "go into the theater but not through the avenues that existed." Having produced a number of plays while at Harvard (including a *Romeo and Juliet* set in the American suburbs), Rauch and his peers were thirsting to put some of their ideas about the nature of theater to the test. Says Cornerstone co-founder Alison Carey, "We were afraid it was all self-indulgent nonsense."

Out of this skepticism (and a healthy interest in working with amateurs), they created a community-theater program, as well as a professional ensemble that includes Rauch, Carey, and a troupe of 13 actors and technicians who double as publicists, casting directors, and community contact staff. Not an unremarkable achievement, given that the budget for a single residency — as Cornerstoners call their two-to-three month stays in rural communities about America — is about $100,000. With state-arts-council moneys and private contributions from the likes of Kelly McGillis, David Mamet, and Robert Brustein, the group have cut a swath through the heartlands — to any place with a stage and a place to sleep.

But core of young professionals notwithstanding, the real troupers in any Cornerstone production are the locals who are on stage, usually for the first time. As Rauch explains, casting is done from an "open pool. We treat the community members as equal to company members. The professionals bring experience and technique and sometimes more talent, but that's all."

Rauch acknowledges, however, that when working with non-professionals, you end up with some weird happenings on the boards. He fondly remembers as "one of those Cornerstone moments" the time a North Dakota resident cast as Polonius in *Hamlet* forgot his lines. Instead of delivering the requisite "How now, Lord Hamlet," he simply said, "Hi!"

As it happens, *The Marmath Hamlet*, in 1986, was the end product of the Virginia-based traveling troupe's first residency, and it formed the basis for further trips afield. But even before that, the company had spent a summer in Newport News, Virginia, teaching theater to schoolkids by day and producing a community-theater version of *Our Town* by night. That led to a show culled from the oral history of Dinwiddie County, Virginia. Thrusting about for a master plan, the group then decided to take their skills to "the place the most of us knew the least about." Which happened to be North Dakota.

Once there and ensconced in an old vaudeville house (and using a railroad bunkhouse as lodging), Cornerstone found that getting community members on stage often meant having to tend bar and milk goats so that local people could make rehearsals. Lately, they've enhanced their recruitment policy by visits to local church services. Religious support was not always a given, though. The local minister in Marmath forbade his congregation to see the show — which didn't keep it from being an unqualified local success. And when the company left Marmath, they left behind $500 in "seed money" to start a theater, a parting gift that's become a Cornerstone custom.

In addition to establishing a working method for future productions, it was the Marmath experience that made Rauch realize his frustration with bringing the Bard to people suspicious of hifalutin language. "In college you learn to change the scenery and the costumes but to leave the language intact. But the words sometimes don't have meaning to people anymore." Rauch would prefer to leave the Bard's poetry intact, and to his detractors he explains that "I have no intention of rewriting Shakespeare. This was still *Hamlet, Prince of Denmark*, only with North Dakota in it." Not to mention five dance breaks.

The spirit of indigenous dramatics led to a Marfa (Texas) version of Noel Coward's *Hay Fever* tailored to the largely Mexican population and rechristened *That Marfa Fever*. Coward's English manor house became a Texas plantation, and Rauch accommodated the enthusiastic turnout of auditioners by inserting a Greek Chorus (called the Canasta Tea Gals) and a score of Spanish ballads.

A Norcatur (Kansas) production of Molière's *Tartuffe* became *Tartoof (Or, An Impostor in Norcatur — and at Christmas!)*. And in 1988 the *Oresteia* was played on a Paiute Indian reservation in Schurz, Nevada, with the tribal chieftain taking the role of Agamemnon. Sometimes Rauch's adaptations grow out of creative solutions to casting problems. When not enough men auditioned for the Port Gibson (Mississippi) *Romeo and Juliet*, he reconceived one of the feuding families as a matriarchy — headed by Mawmaw Capulet.

Theater

Cornerstone's success in the hinterlands has in fact garnered so much publicity (in, among other venues, the *Wall Street Journal* and *People* magazine) that these days the company's reputation precedes it. A recent adaptation of Federico García Lorca's *The Shoemaker's Prodigious Wife* (updated by Rauch and retitled *The Video Store Owner's Significant Other*) played to a sold-out house at Cambridge's Agassiz Theater last month (the troupe also did a gig with Harvard's Learning from Performers). And though nothing's come to fruition yet, Cornerstone have sold the rights to their story for a documentary, as well as for a feature film to be produced by Robert (*Places in the Heart*) Benton's production company.

But Cantabrigian tolerance for the avant-garde is not rife everywhere; the apolitical troupe have occasionally run afoot of suspicious community watchdogs. Last spring, the migrant thespians landed in a West Virginia town in the middle of the Pittston miners' strike. The mayor, having read about the racially mixed Port Gibson *Romeo and Juliet*, was fearful that the band of outsiders might be coming to do to a play specific to the labor troubles. (They did an adaptation of *The Three Sisters*.) And after hearing about the group's 1987 Miami production of Christopher Isherwood's *The Dog Beneath the Skin*, which was updated to reflect the AIDS crisis, a Radford (Virginia) school-board president kept them from performing in the public schools.

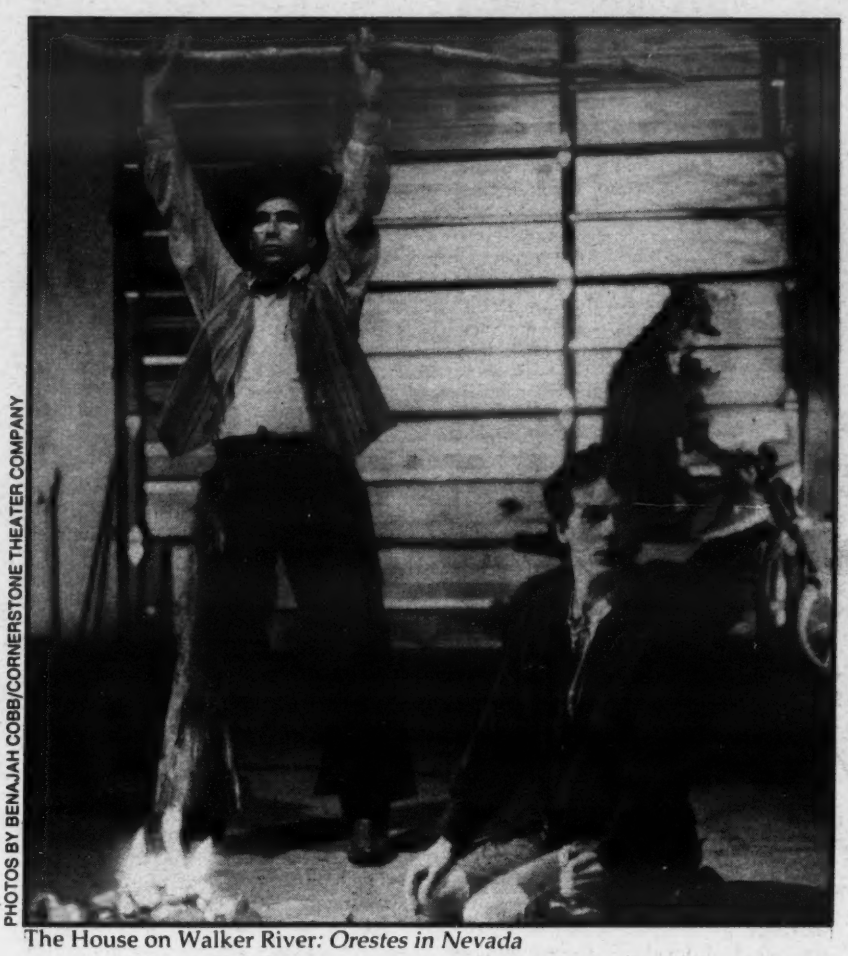
Political agitation has never been the point, but Cornerstone's experiences do show how a little experimental theater can be a startling thing. Rauch resists the idea that his vision of an American theater based on updated classics grew out of his work with fellow Harvard wunderkind and modernizer Peter Sellars, for whom he worked for a year as an assistant director during Sellars's mid '80s stint at the American National Theater in Washington. (He has identified Cambridge's Joann Green as his mentor.)

But he does recall the job as "an unusual kind of AD. Peter let me to work very closely with lots of professional actors who were established in their careers. It made me confident about working with peers." Moreover, "it was exciting to be around his company when we were putting together a different national theater that was going to travel around the country."

Since the 1986 Marmath residency, only one community (Dinwiddie, Virginia) has seen the enthusiasm for theater whetted by Cornerstone dry up, a situation Alison Carey chalks up to the troupe's uncharacteristically short residency there. And last month, Rauch saw several of his seedling theaters grow to fruition during the troupe's first "February Festival" — for which six Cornerstone communities simultaneously produced adaptations of García Lorca's *The Shoemaker's Prodigious Wife*. It was, among other things, a way to express the regional differences that inform Rauch's ideas about American theater. Cornerstone's own production was set in a video store in Cambridge, whereas the thespians of Schurz, Nevada, put on a show called *The Cowpoke's Persnickity Spouse*.

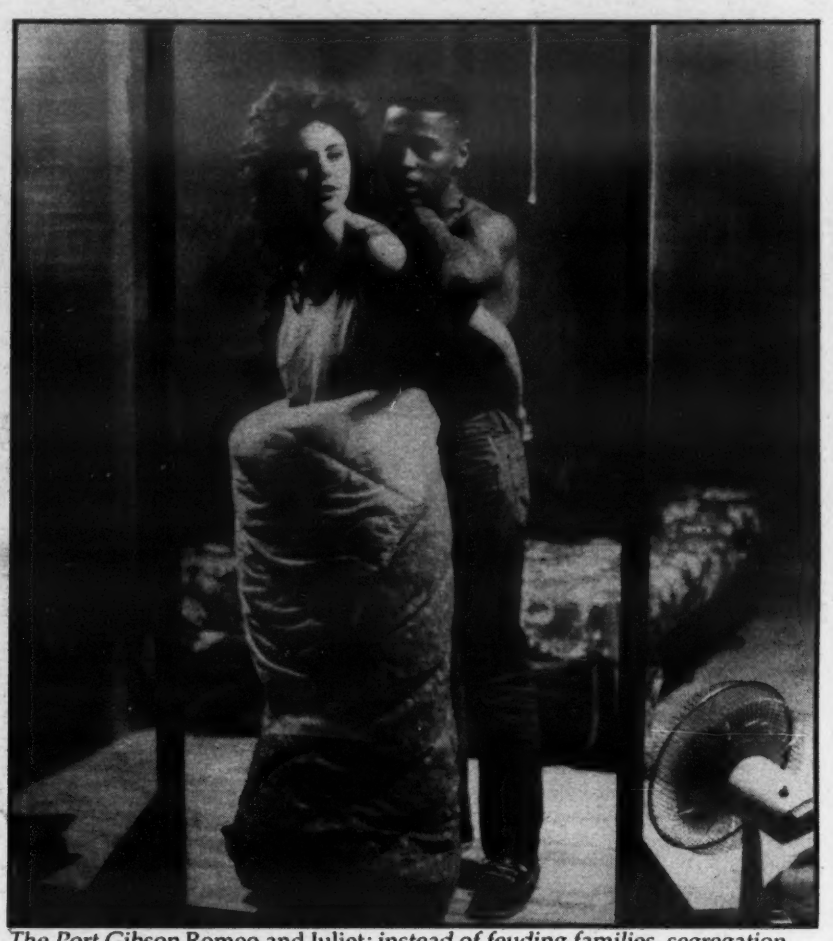
Busy organizing a reunion show in which troupers from each of Cornerstone's farflung locations will gather some time next year for a cooperative production, as well as preparing for a residency this spring in Eastport, Maine, company members are also contemplating their first inner-city residency. Still in the planning stage, "the idea is largely to give people in the company a home," explains Carey, who admits that a small bit of burn-out has set in. Essentially, Rauch and Carey envision a base in a still-to-be-named city, with smaller actor contingents continuing the Cornerstone tradition of delivering the smell of the greasepaint to remote areas.

Still, Cornerstoners have few regrets about choosing an "all-consuming" lifestyle that leaves them little time for anything else — even going to the theater. "The idea was not that we are going to give these people culture where they don't have any — it's very much the opposite," says Rauch. "At first, we were afraid of what we would find out. But 95 percent of the time, we find that what we're excited about is the same as what the community is excited about." Indeed, having covered many dark corridors and charted strange new ground in pursuit of an American national theater, the director reports that, much to his delight, "accessibility is not a dirty word." □

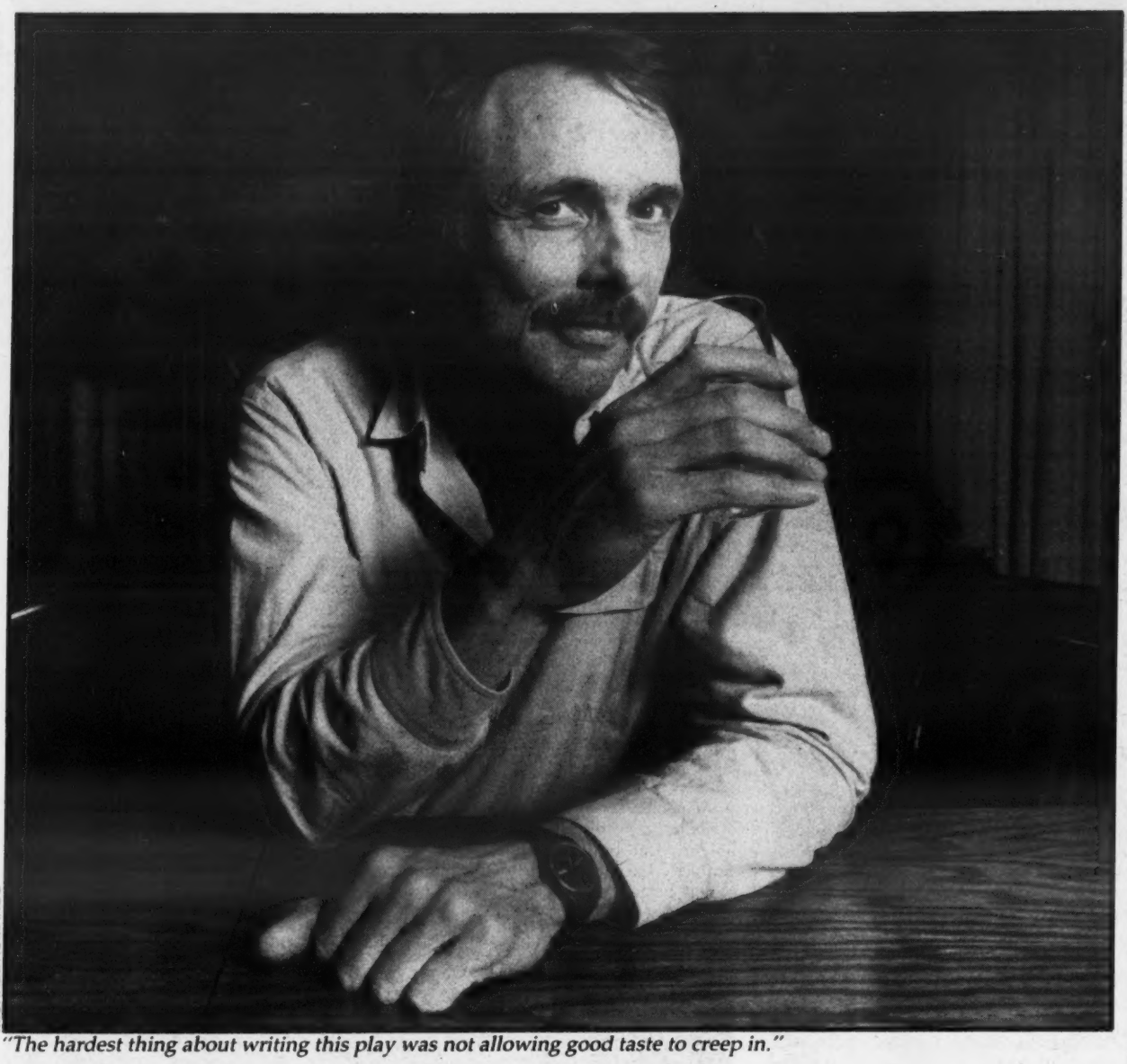


PHOTOS BY BENAJAH COBB/CORNERSTONE THEATER COMPANY

The House on Walker River*: Orestes in Nevada*



The Port Gibson Romeo and Juliet*: instead of feuding families, segregation*



MICHAEL ROMANOS

"The hardest thing about writing this play was not allowing good taste to creep in."

Waste-the-Mamet

Arthur Kopit: No more Mr. Nice Guy

by Bill Marx

As talented and intelligent as he is, Arthur Kopit has become the Alan Alda of American playwrights — the nice, well-meaning liberal who wants to understand, hold hands, and commiserate with the sick, the downtrodden, the politically correct. In *Wings*, he's kind to an elderly stroke victim; in *Indians*, he's caring about the rout of the Native Americans; in *End of the World (With Symposium To Follow)*, he protests nuclear war; and in his just-aired TV version of *Phantom of the Opera*, he's sad for the masked one, who yearns for the mother he never knew.

But in *The Road to Nirvana* (which opens here on March 28, as part of the American Repertory Theatre's New Stages series), Kopit's a nice guy no longer. With his dark tale of slimeball Hollywood producers willing to do whatever they must to get a female mega-rock-star for their latest project, the playwright's become a very *nasty* boy indeed.

"Every place that has done my play warns audiences about its nudity, its violence, its totally bad taste," he says with a laugh. "The hardest thing about writing this play was not allowing good taste to creep in. I know each play of mine is different, but this one is really different. I may have used the F-word in my other plays two or three times. In this play it's used about 10 times a page. There is male bonding, female bonding, and other kinds of bonding — there's animal bonding in this play. This is really a vile play. I look at it with astonishment. I see this as a drug addict's Hope & Crosby film — or maybe the druggie's *Waiting for Godot*."

But the inspiration for Kopit's vicious black comedy wasn't the road pictures or Beckett but David Mamet, an old hand at crass nastiness. In fact, Kopit may be trying to out-macho the master male-bonder. In an earlier incarnation, at the Actors' Theatre of Louisville's Humana Festival, *Road to Nirvana* was called *Bone-the-Fish*. And critics, besides suggesting that the second act needed work (Kopit agreed), pointed out that the play was obviously a barb aimed at Mamet's Broadway hit *Speed-the-Plow*. It, too, was about sleazy Hollywood types weaseling their way through life.

Defensive about charges that he's poking fun at Mamet, Kopit admits the initial inspiration for his drama was *Speed-the-Plow*: "It started as a satire on Mamet. I figured if David is now writing Mamet plays, why can't I write a Mamet play? It must be fun to write a Mamet play.

"And I thought that he wasn't churning over new ground. I saw *Speed-the-Plow*, and I thought that he didn't get it right, I didn't think he had gotten what I knew about Hollywood to be true. Also, there are tiny things that I think David is too good a writer to let pass, just in terms of internal consistency. Things I couldn't understand and I know the actors, in fact, couldn't either. I asked them how they could justify what they were doing on stage, and they had no real answer."

But Kopit modest opinion of *Speed-the-Plow* (he does admire Mamet and calls *Edmund* a masterpiece) didn't fire his imagination so much as the casting in it of Madonna, which was "an astonishing piece of business for David and director Greg Mosher and Lincoln Center to have pulled off. This was probably the worst performance on a Broadway stage I have ever seen. You usually see competent acting, but Madonna was totally incompetent. Everyone knew she couldn't act, except for Frank Rich.

"And I thought, how could they have done this just to fill a house? It is a play about venality, and then you were seeing this happening. I began thinking about the producers and what David had written and the casting of this woman who couldn't act but who could fill the house. I started to think about the casting of Madonna in a sellout play — there is a phrase in *Speed-the-Plow* about selling out. So my play is a kind of speculation, a rumination after seeing David's play."

Kopit says that though he wants to acknowledge that his play sprang from seeing *Speed-the-Plow*, he's not throwing stones at the ambidextrous Mamet, who with one hand writes and directs films in Hollywood and with the other pens plays and essays about Tinseltown greed and brutality. Of course, the new title doesn't help much: the Madonna character is named Nirvana. And Kopit's continual denials ("They don't talk like Mamet characters — they really don't") have an air of "doth protest too much."

Still, Kopit says that opportunistic casting and a fellow playwright are not the targets he has in mind — he's after America's mania for amoral dealmaking. "My play is much more surreal. It's wilder, certainly more vulgar. This is an attempt to get into the heads of people whom I, on some level, find scary and vile and to enter into their frame of mind. It's about their values, and they are 180 degrees from mine.

"But once I entered into their frame of reference, I was fascinated by it. For me, my moral and aesthetic position as a writer is that I have to follow my characters scrupulously and not impose my own precepts on them, judge them right or wrong. I must enter into their world, and if that leads me to certain conclusions that I find appalling, then that's the way it is. I am morally neutral except that I have to love all my characters, no matter how loathsome they might be. Theater is about spending some time with people we would not want in our house."

Well, King Lear might track mud in, and Oedipus would be a mess to clean up after. But they sound like great guests compared with Kopit's obscene Hollywood creeps, Al and Jerry — who won't stop at murder if it means putting together the right movie package. Yet Kopit wanted to make the pair as seductive as they are repulsive.

"I think this is a parable, a moral fable, a very dark and scary play. You can in the theater, with a leap of imagination, be with people who you would dismiss otherwise. Yet there is something about these people that is alluring and dangerous. I think it is very hard, once you see the world through their eyes, to see what is wrong with them. From Al's point of view, what he is trying to get Jerry to do is morally justified because he really thinks he's helping him. But from a certain frame of reference, he is destroying this guy. So I tried to enter into both sides of that frame. In the end, I believe the audience has spent some quality time with scummy people." □

Heaven can wait

Blueknuckle Theatre gets caught in Limbo

by Bill Marx

HEAVEN'S MY DESTINATION, adapted from Thornton Wilder's novel by Robert Girard and Thomas Joseph. Directed by Enrique Oliver and Victoria Goodhart. Costumes by Ellen Deraney. Set designed by Dona Richardson. With Deraney, Joseph, Francene Amari, Scott Arlis, Randi Asher, David Bauman, Beverly Elba, Sue Fortune, Todd Larson, Cheree McAlpine, Elsa McCann, Lucy Morris, Dominique Moore, Fred Pasche, Peter Regis-Civetta, Nicole Shalhoub, Peter Sisk, Beth Stone, Oliver M. Todd, Carl Weiting, and Shawn Williams. At the Blueknuckle Theatre Company, Thursdays through Sundays through April 8.

Thornton Wilder's born-again version of Candide, George Brush, at least knows where he's headed — trying to save stubborn American souls during the Depression, he senses that the pearly gates await. Theater critics, particularly when they're going to the inaugural production of a new company, never know where they might end up. Chances are good, however, there won't be any halos in sight.

But at the unveiling of the Blueknuckle Theatre Company, you can't see the stage for the pitchforks. Instead of starting out smart with a small cast in a modest play, Blueknuckle heaves up an "epic" adaptation of *Heaven's My Destination*. Crawling in at slightly under three hours, it stuffs more than 20 sprained hambones and an off-key "jazz" quartet playing '30s chestnuts onto a stage no bigger than an elephant's tookas. This is a circle of Hell Dante must have missed — or maybe he didn't have the guts to write about it.

Well, somebody's got to put it on the map — though it's hard to say just where. For those who are aficionados of coarse acting, or those just beginning to appreciate the fine art of mugging, the show makes a Heaven of Hell. Monty Python gave us the Ministry of Silly Walks — Blueknuckle delivers all the bizarro bureaus Python missed, from loony twitches and ghastly wigs to goofy body noises.

One actor, who plays a drunkard, spends most of his time belching on stage; the more laughs he gets, the more he erupts. Another performer thinks he's adding "color" to his role as a judge by alternately plucking at his eyebrows and cleaning out his ears. No one drinks tea without contorting his or her face, or sits in a restaurant or on a train without energetically miming a conversation, eventually leaning over and heartily reacting, with raised eyebrows and flapping mouths, to the dialogue. Accents that are supposed to be Midwestern sound more like language lessons in gibberish; a sax player called "Sugarman," who sourly tootles throughout the show, is (alas) too soft to drown the actors out.

The adaptation by company members Robert Girard and Thomas Joseph of Wilder's slight comic novel about the twin absurdities of religious belief and disbelief has some amusing moments. But the script's so misshapen (everything but the novel's punctuation is thrown on stage) that after two hours you're worn down to a quivering, babbling wreck. It doesn't help that the Blueknuckle players have added a new sadistic twist to scene-changing — not only does it take eons, but the actors toss off inane jokes in character during the process.

But what they do to scene-changing is nothing next to what they do to scene stealing. One bit player raises it to the level of genius: while reading a newspaper in the background, he doesn't just twitch his face maniacally, he thunderously crackles the rag during lulls in the dialogue. This isn't acting but pummelling — Blueknuckle is all brass. □

Rebecca Fasanello and Louisa Grignon: the realistic scenes work best.

Danke, *Shayna*

A pretty Maidel *at the Lyric*

by Carolyn Clay

A SHAYNA MAIDEL, by Barbara Lebow. Directed by Spiro Veloudos. Set and lighting designed by Stephen Douglas Found. Costumes by Jerry DeCarlo. With Louisa Grignon, Bob Colonna, Rebecca Fasanello, Duncan M. Rogers, Justine Serino, and Sheila Ferrini. At the Lyric Stage, Wednesdays through Sundays through April 15.

Past and present share the stage in Barbara Lebow's award-winning play *A Shayna Maidel*. And in the cramped, furniture-filled playing space at the Lyric Stage, the time frames occupy quarters about as roomy as Anne Frank's attic. This is, however, a different sort of Holocaust drama — one set simultaneously on the two banks, rather than smack in the middle, of the unspeakable. It's a sentimental drama, full of remembered and broken promise. But the audience is always aware of the deep, black water through which some of the characters have swum and others have not.

Winner of a New York Drama Critics Award, *A Shayna Maidel* is about the reconciliation of sisters separated by history. Rose Weiss, who left Poland with her father at the age of four, has grown up amid immigrants in Brooklyn; Lusia, her sister, stayed behind, along with their mother, because of scarlet fever. Father Mordechai intended to bring them later, when he could afford it, but the Depression intervened, then Hitler. Now, in 1946, Lusia, liberated from a concentration camp and nursed back to health in a Swedish hospital, has arrived in New York. She has seen her mother and small daughter murdered, while, as Rose puts it, "I was playing stickball and going to the movies and eating Mello-Rolls."

The play is set in Rose's apartment and Lusia's mind — which sometimes overlap like settings in an Alan Ayckbourn play. The Lyric specializes in Ayckbourn, but director Spiro Veloudos makes rather a jumble of reality and memory in the more fragile *A Shayna Maidel*. Even given the Lyric's physical limitations, the fantasy scenes, both ritualistic and reminiscent, need to be better delineated, made more delicate. Still, *A Shayna Maidel* survives the clowns-in-a-Volkswagen treatment, primarily because it is earnestly and urgently played.

It's a funny coincidence that this Yiddish-steeped play is inhabited at the Lyric by actors with names like Fasanello, Colonna, Serino, and Ferrini. It made me think of those pizza bagels they serve at Godfried's on Route 1. But Rebecca Fasanello, in particular, captures both the youthful ebullience of the pre-war Lusia and the hard frailty of the woman who has survived the camps. Her accent may lack the Polish-to-perfection sheen of Meryl Streep's in *Sophie's Choice*, but it has a clunky utilitarian verve. What's more, the actress marries a necessary expansiveness, talking with her hands to make herself understood, with a shy self-protectiveness. Her Americanized sister Rose, played with a sometimes sullen '40s flair by Louisa Grignon, is Sophie without a past; Lusia *is* that past, struggling at once to hide and be known.

The relatedness of the sisters, with their separate pasts but shared history, is at the heart of *A Shayna Maidel*, which otherwise turns on some pretty hoky plot devices. (A Polish countess who escaped the Nazis has shown up with letters from the dead mother; Lusia eventually explodes with the revelation that Mordechai could have gotten the rest of his family out but was too proud to borrow money.) The play begins with a brief prologue in which the birth of Mordechai is flashed back to, against the thundering hooves of marauding Cossacks; the perpetuation of the family is brandished here like a talisman against recurring evil.

But *A Shayna Maidel* is a more carefully crafted play than it appears at the Lyric, where realism and fantasy are clumped together. The first act, for example, ends with a flashback that becomes a glimpse into the future, discombobulating Lusia. She has gone from recalling a pre-marital romp with her missing husband, Duvid, to imagining him in Rose's apartment. "Then I am remembering . . . something . . . that is gonna happen," she tells her sister. Indeed, at the play's guaranteed three-hankie conclusion, the dream comes true, though in the shadow of the nightmare. On one level, *A Shayna Maidel* is a play about tried faith — the separated parents' stubborn insistence on God's grand plan, Lusia's seemingly unrealistic conviction that she will find her husband. In the end, belief does triumph, but in tatters.

At the Lyric, the play's realistic scenes work best, particularly between Grignon's Rose and Fasanello's Lusia, who make specific both the spark and the awkwardness between them. Grignon starts out a bit too surly, failing to mix curiosity, fear, and yearning into her resentment at suddenly being stuck with this Old World sibling. But she gets the character's sultriness and tension right; she's a very modern young woman, *circa* 1946. And Fasanello does a good job of peeling back the dowdiness to reveal a young woman who was once luminous — a "shayna maidel" ("pretty girl" in Yiddish). She overacts only in the scene where she confronts her sanctimonious father, letting too much bug-eye into the anger.

Bob Colonna brings an Orson Wellesian glower and vigor to Mordechai — this is an Orthodox Jew who will sell no Manischewitz before its time. He also has a nice hangdog quality, beneath the patriarchal bullying; it suggests a man who knows regret, whether or not he'll admit to the acquaintance. The rest of the cast is good enough to put the play across. And in this, its Boston premiere, *A Shayna Maidel* is indeed very moving. It lacks only the exquisiteness that a subtler hand, wielding the polish, might have brought out. □

Love and death

Living with Casablanca

by Jeffrey Gantz

Maybe it's just because I saw them on consecutive nights last month, but I haven't been able to shake the thought that *Casablanca* is really *Madama Butterfly* in disguise.

I know, it seems like a weird idea. *Casablanca* is one of the most popular movies ever made; *Butterfly* is popular only by opera standards. *Casablanca* is noble, patriotic, romantic; *Butterfly* is ignoble, anti-patriotic (if you're an American), tragic. One makes you feel good; the other makes you want to cry.

But they do have the same plot. Boy meets girl. Girl gets killed. Boy keeps girl alive in his heart. No, Ilsa doesn't get killed at the end of *Casablanca*. But Rick has to send her off to America with Victor, her husband. He'll never see her again. She might as well be dead.

The *Butterfly* story is different but it's the same, too. Pinkerton, a Navy lieutenant stationed in Nagasaki at the beginning of this century, takes Cio-Cio San, who's called Butterfly, as his Japanese bride. To him it's a marriage of convenience — that is, he'll end the marriage whenever it's convenient. She thinks it's for real. He's sent home; she waits. Three years later, he returns to Nagasaki with an American bride, to claim the son that Butterfly has borne him in the interim. When Butterfly realizes what has happened, she stabs herself.

HERB SNITZER/OPERA COMPANY OF BOSTON

Yoko Watanabe as Butterfly: killing her softly?

Pinkerton is beside himself. Of course, it's too late. But too late for what? Now that Butterfly is dead, she'll always be young and beautiful. Locked away in his memory, she'll never change. She'll always love Pinkerton. And he'll always love her. His surviving wife should be so lucky.

If Puccini had, like Wagner, written his operas via motifs, this would be the "I can't love you till you're dead" motif. And it's not confined to *Madama Butterfly*. Mimi, the heroine of his *La Bohème*, dies of consumption. Tosca throws herself from a parapet before Scarpia's soldiers can get her. Manon Lescaut dies of starvation after she and her lover have fled to the New World. Only Turandot finds her way to a happy ending — largely because Puccini didn't write it. When he came to the point where everything starts to go right, he got stuck. And when, four years later, he died, the opera was still unfinished. Other hands had to lead Turandot and Calaf to the altar.

Puccini may have been the champ at "You Always Kill the One You Love," but he didn't lack for competition. Verdi ran him close. In *La traviata*, Violetta, like Mimi, dies of consumption. Aida gets shut up in a tomb; Desdemona is strangled by Otello. At least Aida and Desdemona get to take their fellows with them. Too bad they couldn't take Verdi, too.

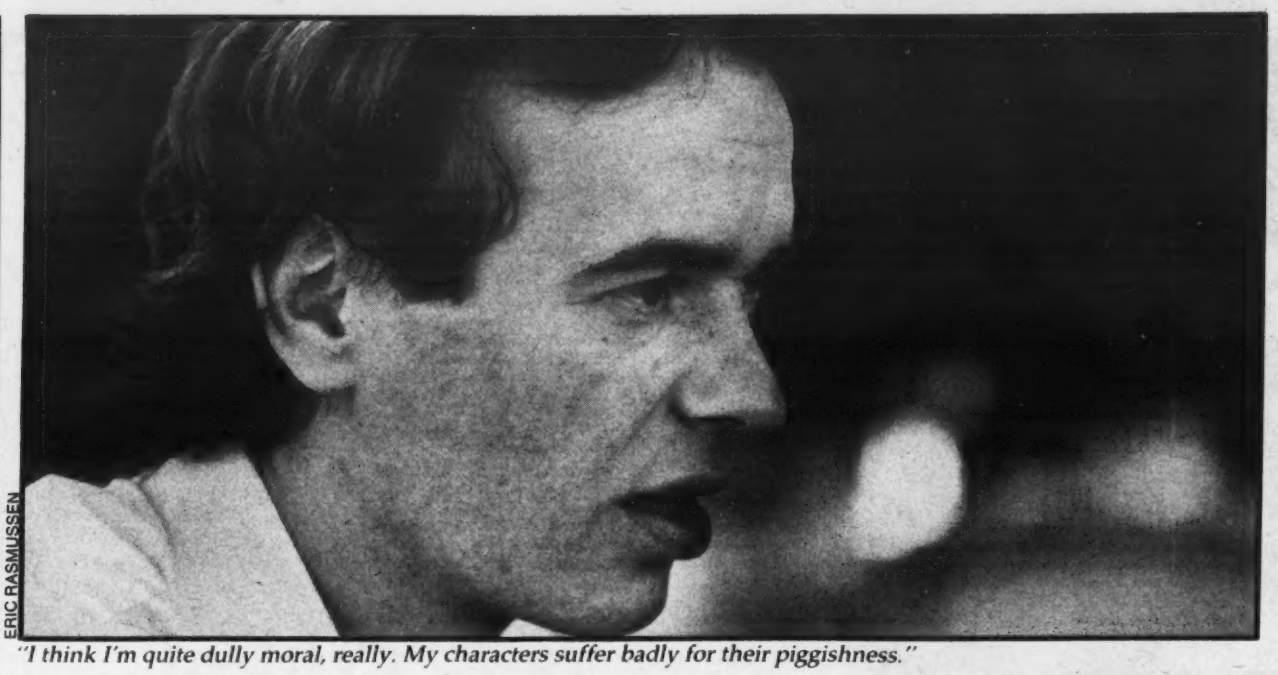
The truth is, the lady dies in all sorts of operas. You can see the prototype in one of the very first, Monteverdi's *Orfeo*, where Orfeo is unable to bring Eurydice back from the dead. And the list goes on, from Purcell's *Dido and Aeneas* to

Critical mass

Bellini's *Norma* to Gounod's *Roméo et Juliette* to Wagner's *Tristan und Isolde* to Janáček's *Káťa Kabanová* and Berg's *Wozzeck*. Most grisly of all is Bartók's *Duke Bluebeard's Castle*, where at the end, Bluebeard's new wife, Judith, discovers that her predecessors are worse than dead: they're no longer real. Bluebeard has turned them into memory and locked them away in the closets of his mind.

That's what bothered me the last time I saw *Casablanca*: the ease with which Rick turns Ilsa into memory. You hear it in his words on the runway: "We'll always have Paris." Paris is where they met and fell in love and were happy. Rick will have the memory of that happiness; once Ilsa disappears, he can lock it away. Like Butterfly and Mimi and Violetta and countless other opera heroines, Ilsa will never grow old and ugly. She'll never argue with Rick; she'll never fall out of love with him; she'll never cheat on him. *And* he'll have his new life with Louis, joining the war effort, maybe becoming a hero. It's not a bad prospect. No wonder we (men?) all feel good at the end.

But memories are static; life grows and changes. Ilsa understands this — she's less interested in the war than in whether she and Rick can love each other in life as well as in memory. That's what I miss at the end of *Casablanca*. When that plane takes off for Lisbon, I'd like to see that Rick is really hurting. In art, it's easy to kill the ones you love. It's so much harder to let them live. □



ERIC RASMUSSEN

"I think I'm quite dully moral, really. My characters suffer badly for their piggishness."

Rake's progress

Martin Amis remains the enfant terrible

Continued from page 1

Of late, Amis's sour visage has been turning up everywhere — on lofty literary pages and chatterbox talk shows, between the agate of the mainstream press and the argot of the trendy scene 'zines. With the publication of his new, fiendishly ambitious novel *London Fields* (Harmony, $19.95), the bête noire Brit is getting the royal treatment reserved for certifiable literary luminaries, his fizzing blend of punkish cheek and writerly chops endearing him to an eclectic readership that's the envy of his peers.

In England, Amis's rabid comic Baedeckers to Anglo sleaze, greed, and lechery incite spells of queasiness among a reading public accustomed to the cool reserve and silky irony of post-Empire social satire. (Amis's novel was snubbed during the ritual shortlisting for last fall's Booker Prize, won this time around by Kazuo Ishiguro's cool and silky *The Remains of the Day*.) Stateside, however, his naughtiness tends to be regarded as a kind of perverse virtue — so much so that his gnashing prose has made father Kingsley, himself a ringleader of England's so-called cadre of Angry Young Men in the '50s, seem a toothless old lion by comparison. Here in the New World, mind you, we'll suffer our rogues gladly.

But at 40, the mad dog has learned when it's sage to sheath his fangs. And even how to let slip an ingratiating smirk now and again, once he's well clear of the snapping Nikons. Tarrying over a lager and a succession of hand-rolled smokes hours before his appearance in the WordsWorth Reading Series at the Brattle last week, Amis fils proved himself an able, if mildly vulpine, charmer, chatting amiably about his compulsion for comic mayhem and his amusement with the vagaries of literary tastemaking. "It would be disingenuous of me to claim that I don't enjoy people not knowing where to put me. But I find there's too much made of the themes and not enough of the humor. I think I'm quite dully moral, really. My characters suffer badly for their piggishness." This is the writer notorious for toting stink bombs to the novelists' high tea?

Amis has other kinds of bombs on his mind these days. His Boston visit was one of a half-dozen stops on his obligatory author tour ("My last," he vowed wearily) following in the slipstream of *London Fields*. The widebody black farce is his eighth book and his most unabashed bid to convert his scabrous irreverence into visionary iconoclasm.

Fans of Amis's seething 1985 novel *Money* and its imperially loathsome antihero John Self need not fear that he's gone off and found sensible shoes for his cloven hooves. But as his short-story collection *Einstein's Monsters* (1987) first showed, Amis's fascination with helter-skelter nihilism has dilated into a preoccupation with orchestrated annihilation. *London Fields* is a lurid fable of carnivalesque dread whose protagonist is a planet careering headlong toward millennial apocalypse; it's a murder mystery and a fractured morality play that depicts the waking nightmare of the nuclear age hemorrhaging into the sordid tedium of everyday life. The book's dimensions are epic, its designs extravagant. But will it go down as an atomic potboiler or an enfant terrible's quantum leap?

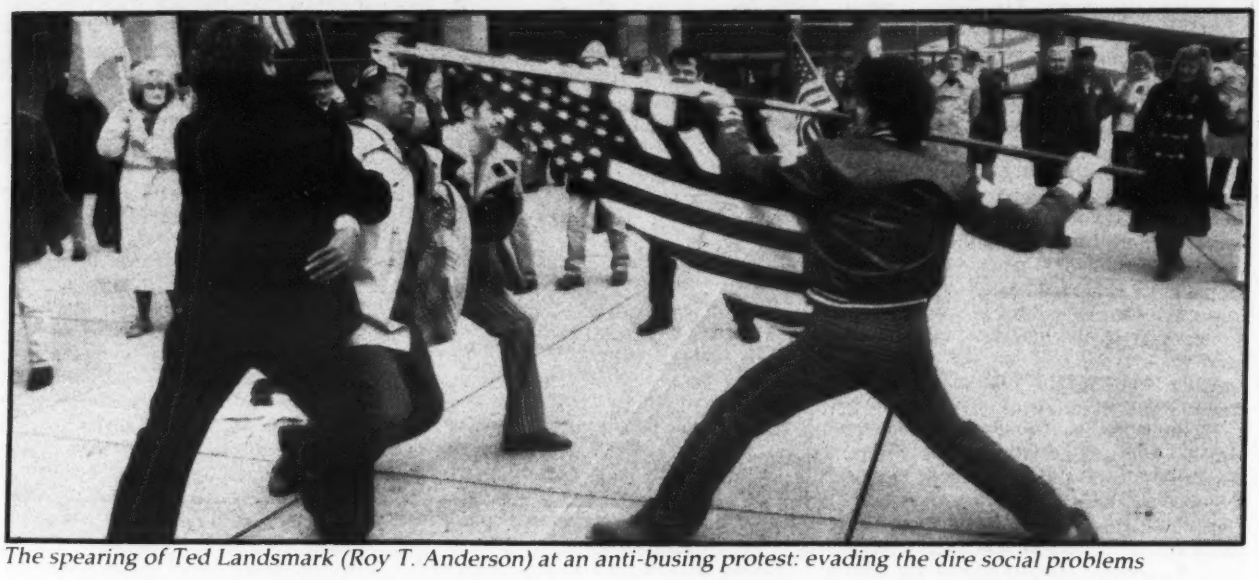
Something of both, as it turns out. At times the novel wobbles under its top-heavy conceptions and huffs after needlessly overwrought metaphors for cultural decline and the infernal fate of the earth. And when it comes to choreographing the fearsome tango between particle physics and human chemistry, Amis is no Thomas Pynchon. "London

Books

Fields," it transpires, is a patch of desolate parkland amid the metropolis's irredeemable blight, a remnant of England's pastoral salad days. Ah, but read on and it soon reveals itself as the author's leering pet paradox, for in his London the fields that matter are "only fields of operation and observation, only fields of electromagnetic attraction and repulsion, only fields of hatred and coercion. Only force fields." That's about as sophisticated as Amis's penny-dreadful techno-allegory ever gets. Maybe he cut one too many science classes during that checkered academic career of his.

Fortunately, Amis knows better than to push the pabulum too far. His surest talent is for fiercely outsized dark comedy and caricature, and there's no scrimping on corrosive burlesque in *London Fields*. The force of nature at the novel's core — its black hole, if you care to humor Amis — is one Nicola Six, ultra-voluptuous clairvoyant, post-Hiroshima Medusa, and unflappable "murderee." She knows she has a big date with the Grim Reaper coming up (her premonitions don't lie), but she's going to use every last volt of her erotic powers to orchestrate the circumstances of her death. Not for her those quaint lost causes, the arts of living and loving; this wise vixen knows that the only art left is to perish with aplomb.

To that end she spins a lubricious web around a troika of overmatched male consorts: Keith Talent, a slimeball yob, pub maggot, and darts gladiator; Guy Clinch, a fair-haired twit of preposterous wealth and guilelessness; and Samson Young, a sickly and interminably fretful American writer manqué subletting a London flat and just incidentally narrating a novel called *London Fields*. Nicola may not have a grasp on why civilization's going up in flames, but boy,



The spearing of Ted Landsmark (Roy T. Anderson) at an anti-busing protest: evading the dire social problems

Missing the bused

A well-intentioned but curiously evasive Common Ground

by Robin Dougherty

COMMON GROUND. Based on the book by J. Anthony Lukas. With Jane Curtin, C.C.H. Pounder, Richard Thomas, and James Farrentino. Airing Sunday, March 25, and Tuesday, March 27, at 9 p.m. on CBS (Channel 7 in Boston).

"I put my child on a bus and she came home with blood on her dress," says a black mother to Mayor Kevin White in one particularly chilling busing-era scene, which is re-created in the CBS mini-series *Common Ground*. Based on J. Anthony Lukas's Pulitzer-winning book, the mini-series arrives on television this weekend with an eerie sense of timing. Amid renewed turmoil over the make-up of the Boston School Committee and tensions over school assignments, and in the wake of the Charles Stuart case, it threatens to be a poke in the eye for a race-conscious city.

And given the hostile reactions that recently greeted the segment of *Eyes on the Prize* dealing with the same subject, plenty of Bostonians are still shuddering at the recall of their ugliest hour. (Among them Ray Flynn, who reportedly refused to let the show's producers film re-creations of anti-busing demonstrations here.) But what they, and the rest of the country, will see in the four-hour television project is an innately sympathetic portrait. Television's *Common Ground* is well intentioned in treating its characters with respect, yet curiously evasive of the dire social problems they are swept up in.

In his masterful 1985 book, Lukas used the stories of three real-life families to explore the fractioning that existed before and the disruption that ensued after the court-ordered integration of Boston public schools in the mid '70s. The book explained, as the network news of the day could not, how the Athens of America came to be seen as the crucible of Northern racism. And, specifically, how class issues intersected with race issues — how the communities adversely affected by Judge Garrity's desegregation order were those who could not afford, by way of private schools or suburban amenities, more palatable means of educating their children.

Like Lukas, the mini-series is nonjudgmental in its portrayal of busing's major characters. And except that actress Edie McClurg (or anyone else, for that matter) has not been cast as fireplug School Committee Chair Louise Day Hicks or, say, Roseanne Barr as celebrated Committee Member Pixie Palladino (who after seeing part one told the *Globe* it was a "piece of pornography"), it's hard to find fault with the acting in *Common Ground*. The mini-series enlists Wellesley-born Jane Curtin as Charlestown-bred Alice McGoff and

Television

black actress C.C.H. Pounder as Roxbury resident Rachel Twymon, both of whom deliver thoroughly engaging performances. Richard Thomas plays the story's token Yankee, Colin Diver, and James Farrentino is the politically expedient Kevin White.

Like the book, the mini-series follows the fate of the Twymons, a black family whose children were bused to Charlestown High School, where they were met with hostility by the McGoffs and hundreds of other Townies frustrated by the (perceived) dissolution of their community school. Specifically, the show focuses on teenager Lisa McGoff, whose junior year at Charlestown was disrupted by boycotts (some of her own design), angry demonstrations, and the constant presence of the Tactical Police Force in the halls. It simultaneously

does she have a grip on the Y-chromosome. Even Guy's infant son Marmaduke, a demonic urchin who goes through nannies like diapers, melts in her hands.

Samson Young coyly asks us to think of Nicola's tryst with her sinister destiny as a "whydoit" rather than a "whodunit." As for Amis, he'd like his readers to view his slice-and-dice mischief with gender and genre as entertainment, not vendetta. The vigilante in him runs a poor second to the jester, he maintains: look at all the slapstick in his books, look at how madcap outlandishness purges his fiction of cheap sensationalism, look at how absurdly exaggerated, how archly cartoonish, his sharks and harpies are.

Be that as it may, repellent Keith and scrumptious Nicola are sure to reignite the ire of those who pillory Amis as a cocksure degenerate and snotty misogynist. "Schoolmarmish," says Amis of the rap, and you're inclined to take his side. The panoramic, multi-layered sweep of *London Fields* shows Amis intent on making strides that will far outstrip a rake's progress. His is satire that keeps its ancient pact with the satyr — the spectacle of unruly animal appetites boiling over the edges of the social crucible kindles cathartic laughter.

And even many who blanch at Amis's scorching raunch and yawn at his metafictional high jinks salute the electricity of his language, the pinball-arcade clamor of his prose. Every page of Amis is an amp turned up to 10. More than any other English novelist, he's plugged himself into the frazzling hubbub of urban life and the age's heartstopping bass thump of paranoia. Social realism doesn't get any more brutal than the sensory overload that crackles through the circuits of *London Fields*. Couple that with Amis's positively Swiftian savaging of malignant folly and squalor along the Thames, and you might begin to pine for Tom Wolfe's kinder, gentler satire, if not for the cozy evil of, say, Agatha Christie.

Some would have it that Amis's recent plunge into marriage and fatherhood has mellowed him. Don't bet on it. On stage at the Brattle, he was puckishly well-mannered, to be sure, but when he began to regale the SRO house with book passages on Marmaduke, you could catch an unholy glint in his eye. The Clinches' menacing mooncalf already promises to become one of Amis's most unforgettably horrific creations, an all-too-literal enfant terrible. They say it takes one to know one. □

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charts the high-school career of Cassandra Twymon, who sat terrified in the classroom while white students made monkey gestures at her, harassed her in the girls' room, and scrawled racial epithets on her textbook pages.

Indeed, it's with Cassandra's plight that the show digs its heels deepest into the issue that made school desegregation so imperative. In a moving voice-over, the young Cassandra describes her elementary school: "I see dirty boards and papers on the floor. I see an old broken window . . . cracks in the walls and old books . . . I see a new teacher almost every day." But save for this quick nod, the show keeps desegregation's goals as abstract as they must have seemed to the McGoffs and the Twymons at the time.

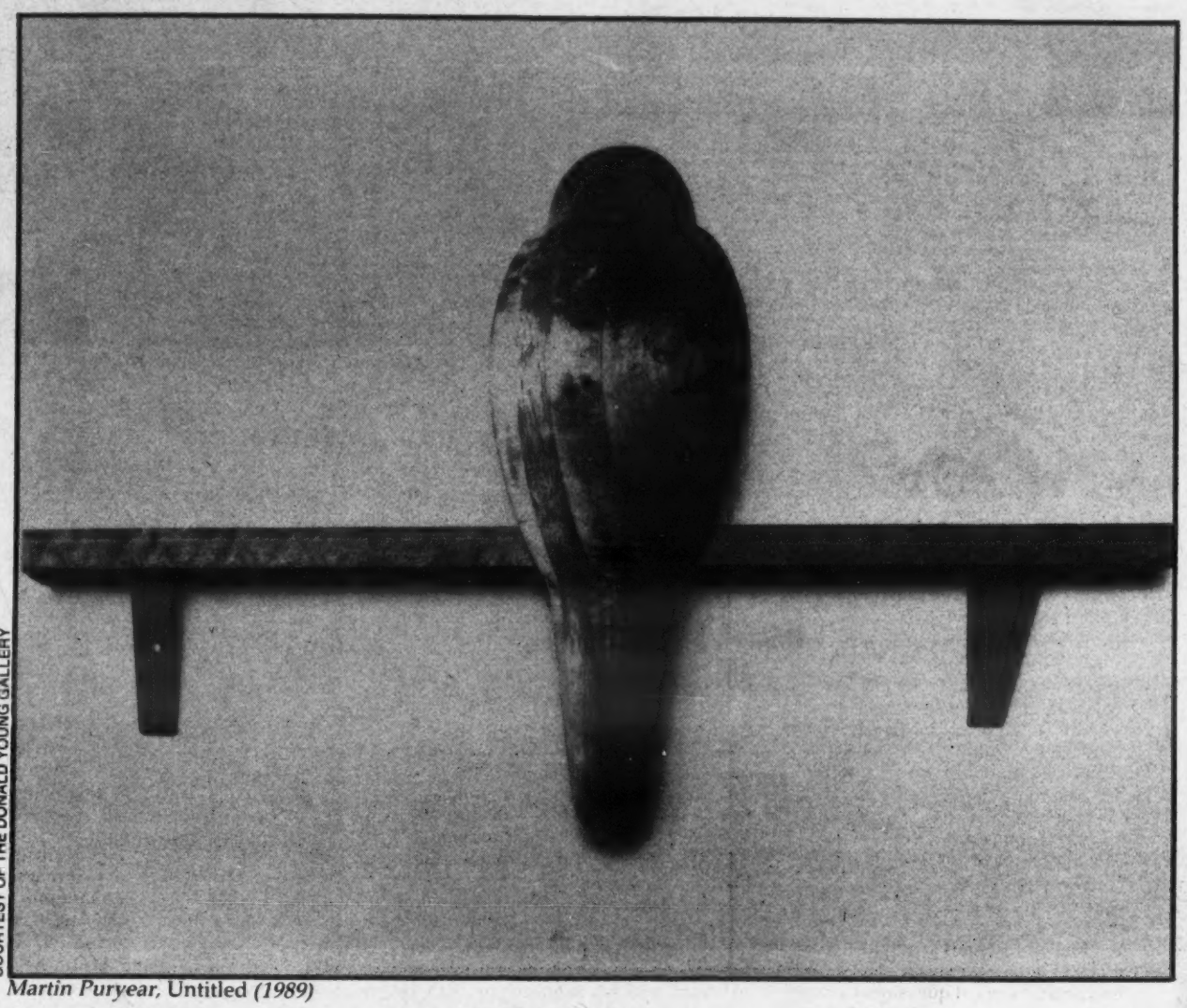
The mini-series is especially elliptical in its portrayal of Colin Diver, the socially conscious young lawyer working for Kevin White. Diver moved into the South End so that, among other reasons, his children could go to organically integrated schools. Aside from a fanciful encounter with one of the Twymon children, his story seems strangely disconnected from the others. Idealism shattered, he finds himself chasing after a mugger with a baseball bat in his hand before you know him well enough to perceive the situation's irony.

Sadly, what made for essential background information in Lukas's book has been turned into generic fodder for television drama. The show wastes Jane Curtin's tart, close-to-the bone interpretation of Townie Alice McGoff, who on one occasion blurts out proudly, "We're project rats. Maybe we should act more like it." Likewise, Rachel Twymon is written with gobs of dignity and depth and C.C.H. Pounder plays her magnificently. But its maddening when the story focuses on the tension between Rachel and her daughters because it's safer than looking the implications of broken-down classrooms in the eye. □

Flying high

Martin Puryear makes the right "Connections"

by Rebecca Nemser



COURTESY OF THE DONALD YOUNG GALLERY

Martin Puryear, Untitled *(1989)*

"CONNECTIONS: MARTIN PURYEAR." Organized by Kathy Halbreich and Trevor Fairbrother. At the Museum of Fine Arts, through July 8.

"SHAKER SPIRIT DRAWINGS FROM HANCOCK SHAKER VILLAGE." Organized by Sue Reed and June Sprigg. At the Museum of Fine Arts, through May 9.

Martin Puryear has been fascinated with falcons ever since he was in the sixth grade and a sparrowhawk — a small American falcon — made its nest in the schoolyard of the segregated school he attended in DC. He has studied and observed many falcons in life and in art; now he has created a series of small, abstract sculptures inspired by the falcon's form and flight.

Puryear is the first artist to exhibit in "Connections," the Museum of Fine Arts' new, ongoing series of exhibitions that are being organized by curators Kathy Halbreich and Trevor Fairbrother to make connections between old and new art and show how they enrich each other. In "Connections," the work of leading contemporary artists will be displayed next to works of art chosen by the artists from the museum's permanent collection.

An African-American sculptor who was born in 1941, Puryear studied traditional African woodcarving in the '60s, when he was in the Peace Corps, teaching school in Sierra Leone, West Africa. He also studied furniture-making in Sweden and art at Yale, and he is thoroughly conversant with Japanese art, all kinds of boat-building techniques, African sculpture, modern art, and minimalism.

Puryear was an inspired choice to inaugurate "Connections," because his work beautifully illustrates the way contemporary art can be nourished by the art of the past. His birds' graceful silhouettes were inspired by a 17th-century Mughal Indian miniature painting of a falcon, which Puryear saw at the MFA in 1977. The falcon in the painting has sharp claws, pale gray feathers, and a bright, round eye. It was a highly prized royal bird, beloved by the Mughal emperor Jahangir.

Six of Puryear's small, smooth falcons are now on display as part of the "Connections" installation that he created for the MFA. The birds are made from pine, curly maple, hemlock, iron, and bronze; they're placed at various heights on the walls and floor. Some are lightly painted, others only polished. In some, the grain of the wood reads as feathers. Others look like restless shadows on the wall.

Puryear's falcons are elegant objects, yet they are also birds of prey. Chained to a perch, they dream of flight; and though they look perfectly at rest, they're poised to spread their wings and reach for the sky. This sculpture explores and

Art

embraces the contradictions of black and white, finished and unfinished, open and closed, captive and free.

He has chosen to exhibit the Mughal miniature and three hand-colored engravings by Audubon, each one showing a pair of falcons, in the room next to his installation. His falcons "speak" to the falcons next door.

The installation itself transforms the space of the rectangular room and makes it seem airy and spacious, light and round. It is inhabited by the birds and by a large circular yurt — a Mongolian mobile home made of thin pieces of wood criss-crossed and gently tied together. Inside the yurt are all kinds of unfinished falcons, in various states ranging from rough blocks of wood to over-refined curves of blown glass.

The yurt is a nomadic structure, easy to assemble and to take apart. Puryear's yurt is a home, a studio, a birdcage, or perhaps a metaphor for the mind. Inside his yurt dwell dreams and desires without names or shapes, and birds that have not yet taken form and flight.

One unfinished bird form is perched on a lathe, with a puddle of sawdust below it. Like Michelangelo's Slaves struggling to escape from their blocks of marble, this bird's shape is painfully emerging from its prison.

The arts of many different cultures are reflected and refined in Puryear's abstract wooden sculpture, and the artist constantly enriches his visual vocabulary through reading and travel, observing and making. Yet his art conveys a sense of scraping away and discarding everything that is not essential — a sense of traveling light, like a nomad, and soaring high, like a bird.

I spent an hour with Puryear looking at his installation, and our conversation ranged from Persian paintings to Egyptian sculpture, to the habits of nomads, to the materials Audubon used, to Shaker furniture. He quoted Yeats's poem "The Second Coming," which begins, "Turning and turning in the widening gyre/The falcon cannot hear the falconer," and these lines from Longfellow's "A Skeleton in Armor": "I, who with my childish hand/Tamed the wild gerfalcon."

Puryear described the remote regions of the world where falcons live — the tundra, the Arctic North. As he spoke, I could almost see the falcons flying in the azure of his clear, sky-blue eyes . . .

* * *

In the 19th century, women in Shaker communities recorded their visions of heavenly gardens in "spirit" or "gift" drawings. Twenty-four of these rare and lovely drawings are now displayed at the MFA, together with a few pieces of spare, elegant Shaker polished wood furniture and workboxes.

Hannah Harrison Cohoon's 1854 watercolor *The Tree of Life* shows a large tree festooned with round red apples and criss-crossed oval leaves. Her *Tree of Light* shows a tree whose bright green leaves are surrounded by little orange tongues of flame. Polly Jane Reed's 1844 *Seven Heart-shaped Gifts* are gentle, heart-shaped messages decorated with tiny drawings of doves and flowers in pale blue ink.

As I walked through the show, looking at drawings with names like *A Bower of Mulberry Trees* and *A Little Basket Full of Beautiful Apples*, I found myself humming the old Shaker song "Simple Gifts": " 'Tis a gift to be simple/'Tis a gift to be free/'Tis a gift to stand right where you ought to be."

The style of these "spirit" drawings echoes various sewing techniques — quilting, embroidery, samplers. The words, written in tiny, spidery handwriting, are faded and almost illegible, but the little birds and hearts and flowers make the feelings clear.

These drawings are simple gifts that speak to the heart with innocent intensity and an awkward, artless grace. □

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Live and on record

PAT BLASHILL

Marsh, Greer, Savage: America's best psychedelic band?

MIRACLE ROOM: PSYCHEDELIA REDUX

"Okay!" Miracle Room vocalist-guitarist Stephen Marsh barked into his microphone. And it barked back — again, again, again, and again, becoming the beat for "These Are My Friends," one of four cuts on the new Bar None Records EP that bears the band's name. Live at Ground Zero on March 14, Marsh soon had the tune backstroking through a lava pool of echoing guitar, gliding over his sheets of sliding chords and slippery notes, cutting the waves of rhythm churned up by bassist Ed Greer's low, resonating tones and Rock Savage's clattering junkyard of percussion — 40-gallon drums, hubcaps, air tanks, twisted metal.

That they'd start their set, and end the EP, with a three-man recital on amplified steel pipe — Marsh howling in one end, Savage flat-handing the other like a conga, and Greer ticka-tacking with drumsticks in the middle — is an indicator of their courage and willingness to explore anything in a musical context. That it worked, whipping up a subtle combination of polyrhythm and dark melody, is a tribute to their imagination.

It may be a bit extravagant to call Miracle Room America's best psychedelic band — but just a bit. They come from the same space Syd Barrett did in 1967, though without the fascination for fuzztone and paisley pretensions that have enslaved nearly every dabbler in the genre since it petered out in the '70s. They make head music that's simple (songs often build from a riff or two or three chords) and breathing, and they keep it fresh by their concentration on sonic expansiveness and Savage's cross-cultural savvy — with a few flips of his wrist he can make an empty water-cooler tank ring like a tabla. Daring, smart, and moving outward, they're a band worth hearing. Okay.

— Ted Drozdowski

THIN WHITE ROPE: SURREAL LIFE

On *Sack Full of Silver* (Frontier/RCA), their fourth album and major-label debut, Thin White Rope manage to make surrealism audible. Just as Salvador Dalí distorted the commonplace to create his own bizarre landscapes, this Davis (California) band take familiar rock and country-and-Western embellishments, subtly warp them, then construct their own intriguingly unbalanced view.

Some of the album's slower songs, like "Hidden Lands," "On the Floe," and "Δ," have a rough, assertive pop feel something like that of the Smithereens, but in Thin White Rope's case the pleasant pop and grungy rock undercurrents aren't an equal split. There's a persistent sense of uneasiness floating around that sends the songs spinning off-center. Either the musical tension suddenly swerves or vocalist Guy Kyser will conjure up an image with lines like "Sometimes I make burns on my arms/'Cause it moves that feeling from my heart to my arms," which undermine any pop calm that might settle in.

"Yoo Doo Right," originally recorded by European progressive rockers Can, is like an eerie escalator ride. It starts relaxed and reasonably normal, then launches into the twilight zone. Composed of little more than a simple riff and a throbbing rhythm, it leaves ample space for the eventual showdown between Roger Kunkel's guitar and Kyser's voice. At first the guitar is a light breeze, fanning the smoldering vocals. But it gradually grows into gusts of swelling feedback and wailing that circle ominously around every phrase until the song comes to a screeching halt.

Music like this demands a visceral singer, and that's exactly what Kyser is: words come oozing from his mouth like aging paint from a tube — thick, lumpy, crusty. In recited passages like "When psychologists write a book on this/And sell it, it becomes/A cartoon animated broken wire model/Of pterodactyl bones," he uses the same vaguely psychotic, serrated tone as Lou Reed. But Kyser wanders through a different musical climate. Rather than grappling with being lost in society's underbelly, he dwells on being lost within oneself.

"Americana/The Ghost" is a real masterpiece in this vein. The first half is musically reminiscent of Patti Smith's "Gloria." It's a bitter tale of disenchantment punctuated by variants of "You'll get what you expected from your $18 home/The worth of having cheated and the rage of being alone." After a delicate segue, the mood shifts as Kyser launches into "The Ghost," which is, in fact, a reconstructed "Amazing Grace." Yet just as you relax into the comfort of recognition, you find that the song's protagonist has fallen from the grace of a woman rather than been saved by the grace of God. Thus Thin White Rope apply their own twist while successfully highjacking the power and passion of the gospel classic.

Although Thin White Rope's three previous Frontier albums are substantial, *Sack Full of Silver* is more highly focused. The tales that unfold here are dark and brooding, and some heavy things transpire, but they are beautifully told and cradled in music that's rich and strong.

— Sandy Masuo

(Thin White Rope will headline at the Rat with openers King Moon Razer, Hunting Sleeve, and Hell Toupee on April 6.)

URSULA OPPENS: MAXIMUM AND MINIMUM PIANO

"Tango?" That's the name of the first piece on *American Piano Music of Our Time* (Music & Arts). Is it composer Conlon Nancarrow's invitation to dance ("Care to tango?") or is it an epistemological question ("*This* is a tango? What's a tango?")? This spirit of provocative questioning informs the entire album.

At its center are two of the largest, most ambitious, most dissimilar solo piano pieces of the past decade: *Phrygian Gates*, by minimalist John Adams, and Elliott Carter's *Night Fantasies*. Oppens surrounds these with six of her favorite tangos, five of them from the International Tango Collection, a project begun in 1983 to which more than a hundred composers contributed. Among the half-dozen are Pulitzer Prize-winner William Bolcom's "The Dead Moth Tango" and (the one with my favorite title) Lukas Foss's "Curriculum Vitae Tango," an arrangement of a piece he originally wrote for accordion.

Phrygian Gates is a nearly-half-hour-long piano piece completed in 1978, a complex study of two musical modes: the Phrygian, which is similar to a minor scale, and the Lydian, which is closer to the major. But don't let this scare you. It's extremely pretty, floaty music, with passages of exuberant energy — easy listening in the minimalist style.

Carter's *Night Fantasies* was written in 1980, when he was 71 years old. It was his first work for solo piano in 30 years. Harmonically, rhythmically, and structurally it's extremely rigorous, but it's also a deeply personal work with all the spontaneity of improvisation. Oppens was one of the four pianists who commissioned it, and she gave the world premiere. She's now the third of its dedicatees, after Charles Rosen and the late Paul Jacobs, to record it.

Her playing is precise yet vigorous and intensely committed. I'm especially impressed with the way Oppens enters into the tonal quality of each piece. Carter's restless insomnia sounds very different from the dream-like *Phrygian Gates*. And the tangos give Oppens the opportunity to flaunt one of her greatest gifts, a dramatic and incisive sense of rhythm.

— Lloyd Schwartz

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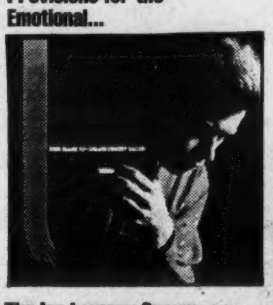

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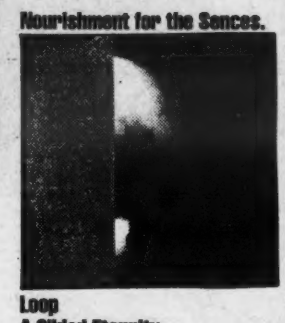

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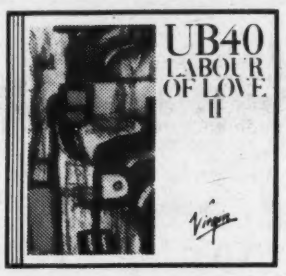

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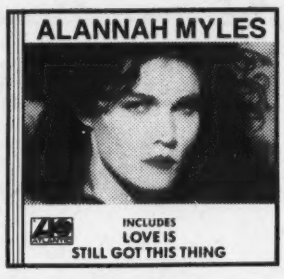

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Knock on wood

Blowing with Don Cherry and Courtney Pine

by Jon Garelick

Jazz

Don Cherry and Courtney Pine brought their bands into Cambridge last week and showed, once again, that it's getting more and more difficult to tell what's "new" in jazz. Cherry is an eternally youthful middle-aged avant-garder and Pine, at 25, is one of the recent crop of prematurely graying so-called neo-conservatives. And yet who, 20 years ago, would have thought that a full-throttle version of John Coltrane's "Mr. P.C." would deem one a conservative? And what makes Cherry's authentic rendering of centuries-old African guitar music "new"? Best to take to heart what musicians themselves have been telling us for years: "It's all music, man." Put aside the "What's new?" debate and all you have to know is that Cherry didn't blow enough and Pine blew way too much.

Cherry represents the epitome of music-as-universal-language. Aside from his consistently unpretentious, joyous attitude toward music-making, he was a charter member of the last great jazz revolution and a pioneer of what is now called worldbeat. His 1973 *Relativity Suite*, with its combination of strings, jazz horns, percussion, Third World folk melodies and scales, and constantly shifting motor rhythms, puts the "process" rhythmic noodlings of most contemporary minimalists to shame. Along with folks like Abdullah Ibrahim and the Art Ensemble of Chicago, Cherry may be the *real* Philip Glass.

For the past two years, Cherry has been collaborating with a Berkeley-based worldbeat outfit called the Hieroglyphics Ensemble, and early last year he moved to the Bay Area, in part so that he could work with them more closely. MultiKulti, the quartet that Cherry brought into the Regattabar for four days last week, are a pared-down version of the 15-member Hieroglyphics, and their appearance anticipates the release later this year of Cherry's second A&M recording with tracks by the full group. MultiKulti include electric bassist Bo Freeman and keyboardist/saxophonist/composer Peter Apfelbaum, both from the Hieroglyphics, as well as drummer Hamid Drake.

The quartet's music at the Regattabar had plenty of rhythmic propulsion and instrumental color, but sometimes not much more. Apfelbaum, who writes most of the band's compositions, says that the small format gives Cherry and company more flexibility than the larger group, and thus is more subject to the leader's spontaneous impulses.

This means that on March 15 you could see Cherry slide onto the piano bench beside Apfelbaum and move through a medley of Thelonious Monk fragments in a keyboard style that was a dead-on impersonation of the composer's — all cramped chords and sour minor seconds. Cherry would break the tunes off at unexpected points, sometimes flowing directly into the next free-association, other times hovering over the keyboard before stabbing Monk-like at a series of notes that would become "Well, You Needn't" or "Monk's Dream." When Drake punctuated his understated rhythmic accompaniment with a rattling rim shot, the Monk-Blakey re-enactment was complete. Finally, Cherry settled into "Bemsha Swing" (from the A&M debut *Art Deco*), with Apfelbaum's gruff tenor evoking Charlie Rouse.

But two nights later you would have caught Cherry doing a similar Monk routine on his celesta-programmed electric keyboard, with less earthy results.

CAROL FRIEDMAN/A&M

Don Cherry: his infectious glee is irresistible.

At their best, MultiKulti were pulled along on an undertow of reggae funk, or else Cherry mixed a pan-cultural brew with the authority of an ethno-musicology PhD. When he sang in a quiet pidgin African dialect and gently plucked the Malinese doussn'gouni guitar, he could have been coming off an old Nonesuch field recording of African singer-storytellers. On muted pocket trumpet he evoked flute-like tones as well as the deep, spit-vibrato drone of the Tibetan monks' long curved horns. Besides the African tribesman's speech-like song, he also whooped like a warrior

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Courtney Pine: his talent is as limitless as his energy.

and gave the high trill of a Bedouin village. Drake is a similarly adept percussionist, moving easily from funk to reggae to jazz to Indian tablas. And the cultural synthesis could be convincing. During one stretch of the Thursday performance, doussn'gouni, tablas, and Moroccan hand cymbals were backed by a reggae bass.

Apfelbaum directed the ever-shifting vamps from the keyboard, and occasionally his piano would break into an Ibrahim-inspired dance, with independent rhythmic lines working against each other in both hands. And there was never a lack of coloristic variety, with Apfelbaum on piano, synthesizer, tenor, percussion and flute, and the leader on doussn'gouni, trumpet, melodica and keyboards (Friday night reportedly featured a 20-minute duet between pennywhistle and tablas.) On Apfelbaum's "When the Rain Comes," the composer's poetic recitation alternated with Cherry's sung responses over a gentle melody line that eventually gave way to a thunderous explosion of trumpet and drums.

But I'd be interested to see what Cherry sounds like with a larger group of Hieroglyphics. On the full-ensemble *Relativity Suite*, long-lined antiphonal melodies from strings and horns soared over those percolating cross-rhythms, and Cherry's trumpet, for all its limitations, had a Himalayan majesty. You can do only so much with a melodica, and even on the boppish numbers, Cherry's trumpet was limited to brief statements. At times, MultiKulti's music seemed like all bottom and no top. Even so, the infectious glee Cherry takes in every musical encounter is irresistible. A bigger group might pose more logistical problems, but it's difficult to imagine anything limiting Don Cherry's spontaneity.

On March 18, saxist Courtney Pine brought a quartet and his own brand of spontaneity into Nightstage. I had never heard Pine live. When he began the first set with "Giant Steps," I felt in the presence of a true phenomenon. Whole generations of John Coltranes have come and gone, but this at last, I believed, was the true heir. The music poured out of his horn as if from a volcano, a rush of perfectly articulated notes — eighths, 16ths, 32nds — all played with driving intensity and a compositional attention to phrasing and the unfolding drama of the solo. It was a soulful sound, not fussy like that of many a young pyrotechnician. There were screams and wails, harmonics, split tones, and a blues-inspired sense of pitch.

Nearly two hours later I was slumped in my chair, exhausted. Pine was playing "Mr. P.C." There had been hardly a variation in his attack all night, the notes were still pouring out of his horn, and I was wishing he would shut up, already.

Pine's talent is just about as limitless as his energy. The only thing his playing lacks is any capacity for self-reflection. Besides the two Coltrane compositions in the first set, he played "Body and Soul," "I Hear a Rhapsody," "Misty," "Take the Coltrane" (from Duke Ellington's collaboration with the late saxophonist), and the original "Sacrifice." Despite the presence of a couple of bona fide ballads, I don't remember any of this as being played slowly, and even when the rhythm section seemed to be marking a medium tempo, Pine's headlong rush of notes gave everything an uptempo feeling.

I had found this true, though not to as great an extent, on Pine's latest Antilles CD, *The Vision's Tale*. And that despite several medium- and slow-tempo standards. On the recording, Pine doesn't appear to be rushing anything — until Ellis Marsalis takes a piano solo. And then you realize that, suddenly, the music has opened into some beautiful new spaces, breathing room. So perhaps the problem isn't one of tempos at all, but too little well-considered phrasing and articulation.

Pine didn't give anyone the opportunity to bother with these fine distinctions Sunday night. He never stopped. His rhythm section, with the occasional exception of pianist Cyrus Chestnut, was just as relentless. After Chestnut took a ripping solo full of Herbie Hancock right-handed crescendos on "Take the Coltrane," bassist Charnett Moffett gave his instrument's equivalent of a Pine saxophone solo — blues inflections and bop phrasing played with a stabbing attack and speed that became oppressive. This would have been a good place for Codaryl "Cody" Moffett to take an Al Foster-like hushed snare soliloquy, but the drummer let loose with a barrage on tom-toms and bass drum, replete with a "Salt Peanuts" signature quote.

There were hints of just how brilliant Pine could be, however. His soprano had a richer, fuller sound than on record, and he used it to begin "Body and Soul" with some pensive, angular fragments of the melody punctuated by a light popping from his mouthpiece. Then he took off into more sheets of notes. On "Misty," the melody itself seemed to give him reason to pause, and on the out chorus he played a tenor cadenza that was extraordinary. Using circular breathing, he quietly reworked the same cluster of notes, producing ghostly overtones against a rhythmic rasp. The overall effect was unlike anything he played all night — a sound full of fiddles and bagpipes and Irish jigs. And he played it until even his own bandmates were stifling their yawns. □

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PAUL ROBICHEAU

Mighty Sam McClain: his voice is an undeniable force.

Song of the South

Mighty Sam McClain and company bring soul to Somerville

by Ted Drozdowski

Soul music — the deep kind, with clay in its pants cuffs and church-pew whitewash on its seat — doesn't get around much anymore. It hasn't since the late '60s, when Otis Redding died in a cold Wisconsin lake, leaving Aretha Franklin to carry the torch into the mainstream. She hefted it into the mid '70s, when soul's prayers for a popular audience were drowned out by electric funk and disco. Today, the kind of traveling revues that became legend in the '60s are mostly relegated to the chitlin' and crawfish circuits.

But there are exceptions, and the Southern Soul Revue — featuring singers Mighty Sam McClain, Johnny Adams, and Nappy Brown, with guitarist Wayne Bennett — that stopped at Johnny D's Uptown Lounge on March 14 managed to pack much of the genre's history and home-cooked flavor into a little less than two hours. There were moments of down-home ribaldry, urbane sophistication, spiritual depth, and lounge-act cheesiness.

What was missing, besides racial diversity in the audience, was the competitive spirit that used to turn most of these revues into cutting contests where the performers tried to blow one another off the stage. Instead, there was a sense of community, with generous on-the-mike praise for everyone — including local bluesmaster Ronnie Earl, who'd come to see the show on a rare night off the road. As part of a diminishing tradition, McClain, Adams, Brown, and Bennett seem to have an appreciation for solidarity.

McClain and Brown, in particular, make music that echoes another era. A decade ago, McClain was destitute; his career had seemingly run its course. The 46-year-old singer from Monroe, Louisiana, had cut his first hit in June 1966 with a soulful version of Patsy Cline's "Sweet Dreams (Of You)." It sold more than 500,000 copies for Bell/Amy Records, and he cut 16 sides for the label before moving on to Atlantic, then Malaco, never repeating his initial success. In the mid '70s he moved to Nashville, and in the early '80s he drifted on to New Orleans, where he spent some nights sleeping on the streets.

But McClain's voice is an undeniable force, and after he'd sat in at sundry New Orleans watering holes, the word about this stocky giant began to spread among local players and fans. In 1984, he recorded some demos with songwriter and producer Carlo Ditta, and one of those songs, "Pray," was released as a single with grant money from the New Orleans Jazz and Heritage Foundation.

The song won the Best Gospel/Inspirational award at the American Song Festival that year, and it received enough distribution to put McClain back on the road again. He's traveled since, expanding his circle to Europe and Japan, and recorded an EP and the masterful *Mighty Sam McClain Live in Japan* for the tiny Orleans label.

The Johnny D's show was McClain's first local appearance as a headliner, and, in fact, his circumstances have turned around to the extent that he is also one of the financial backers of the Southern Soul Revue — an angel, with a voice to match. From the opening notes of the saddening "This Time I'm Gone for Good," he sent cold chills through the room. His voice was a mixture of audience savvy — ripe with small, thrilling inflections and twists in dynamics that enshrine his song's lyrics — and breathing history. Singing in a warm, burly tone from one side of his mouth, he evoked the sweat, earthiness, and tenacity that are the proud roots of black American culture.

That sounds phony, but when he paired his voice with Eric Pakula's plaintive alto sax and sang "I've been too long livin', but I'm afraid to die/I don't know what's beyond the sky/It's been a long time coming/But I know — deep in my heart — a change is gonna come," from Sam Cooke's signature "A Change Is Gonna Come," it was as if some sort of magical transformation were about to occur. His voice filled the room with more than sound: there was a trace of red Mississippi dust and Southern heat, and the feeling that a higher being was watching. He has an ability to turn a bar room into a place of spiritual communion that goes beyond the brassiness of Otis Clay and the quiet superiority of Solomon Burke.

But McClain is equally at home with material that's not so affecting, and he turned Little Milton's old warhorse "The Blues Is Alright" into something genuinely uplifting. He paused before launching into its final verse/punch line. "This is my favorite part," he said, then sang "I'm glad she left me/I'm glad she gave me the blues/Because it was the blues/That led me to you."

The blues have always been crucial to Johnny Adams's uptown brand of soul, which is rife with jazzy vocal inflections and slippery sweet as chocolate syrup. Although his set, between Nappy Brown and McClain, was far too short, it cruised in high gear. In a sharp, gray pinstripe silk suit, Adams worked the audience from the outset, coaxing a sing-along through his opening "Stand by Me" and teasing the crowd into trying to match his soaring falsetto. Which is nearly matchless: Adams can sweep his voice into a keening register and keep it there, coyly toying with the choruses of "Release Me" — his signature late-'60s hit on the SSS label. His range and fluidity allow him to mimic virtually any instrument with the timbre of a guitar, horn, or reed. And his vocal prowess has won him the nickname "The Tan Canary" around his New Orleans home turf.

Adams favored songs from his second-to-last album, *Room with a View of the Blues*, over his current *Walking on a Tightrope*, a gifted and sometimes inspired set of Percy Mayfield tunes; and he was the perfect foil for Bennett, whose real gift is for performing as an accompanist. In "A Room with a View," Bennett responded to Adams's "Somebody help me!" by wringing some vibrato-drenched B.B. King-style licks from his old Gibson guitar, then graced the tune with an instrumental stretch that ran through pretty, swelling, augmented ninths and sevenths, a fleet single-note trip down the fretboard, and some stinging, stuttering notes before shifting back into uptempo chordal accompaniment.

In the opening instrumental set, Bennett was less distinguished. Seeming nervous, he held back, playing it safe by furtively negotiating a Grover Washington tune. It was a slick selection chosen by Bennett to prove he isn't merely a blues player. But the blues is his forte, as anyone who has heard his work with Bobby Bland from 1958 to 1969, and again in the early '80s, can attest. Not to mention his playing on important recordings by John Lee Hooker, Elmore James, and a host of others, including Buddy Guy's monumental and nearly definitive Chicago blues LP, *A Man & the Blues*. He doesn't need to prove anything; he just needs to relax and let loose, as he did again when McClain sang "A Soul That's Been Abused," a Ronnie Earl tune that Bennett pushed with an ascending solo, laying into the high strings with punchy, sustained strokes that helped convey the song's pained spirit.

The first singer up was Nappy Brown, who is one of the few blues-derived shouters left, though by the nature of his material and his irreverent attitude he's more of a rock-and-roll granddaddy. Of the three singers, he has the most powerful voice; it cut through the bar chatter like a runaway bus. A honking tenor sax has nothing on him, and the bald, 60-year-old seemed full of zestful energy as he tore through his 1955 hit "Don't Be Angry," tripping its syllables across his tongue and gleefully extending his lyrics with new ones.

That Brown's a rocker was apparent in the relish with which he attacked "Lemon Squeezin' Daddy," pantomiming along to verses like "You got fruits in your red basket/You got lemons piled up on the shelf/Let me squeeze your lemons, baby/'Cause you cannot squeeze them yourself," and ending his set by crawling to the middle of the dance floor, flipping onto his back, and kicking his legs in the air while howling " 'Cause the night time is the right time." Certainly on this evening, and in such impressive company, it was. □

Music

Opera extra

Peter Sellars and Craig Smith are back

by Maureen Dezell

"In the days of Mozart or Verdi, people could hardly wait to get to the opera house to see a new opera," says internationally renowned director Peter Sellars. And he goes on to promise that opera is going to live again in Boston, as "a vital, flourishing form that's not a museum piece but is active and engaged and going someplace."

The introduction and preview to the fulfillment of that promise takes place tonight (March 23) at One Bowdoin Square, the new Graham Gund building, in Boston. The brand-new Boston Opera Theater (BOT) will stage a press conference, a champagne supper, and performances of selections from the Peter Sellars/Craig Smith productions of the Mozart/da Ponte operas *Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*.

Sellars is artistic adviser and Smith music director of the new enterprise, which has been founded by former Opera Company of Boston president Robert Canon and a group of prominent Boston business and arts community leaders. The company plans to stage its premiere at the Colonial Theatre sometime in 1991, the bicentennial of Mozart's death. And it's likely that the BOT's opening season will include one or all of the Smith/Sellars Mozart adaptations.

The forming of the BOT marks a return to Boston for Sellars, a Harvard graduate who first attracted local attention when he staged Wagner's *Ring Cycle* in a Harvard swimming pool. Sellars spent 1983-'84 as artistic director of the Boston Shakespeare Company before leaving for Washington, at the age of 26, to head the American National Theater at the Kennedy Center. Since then, he's directed dozens of performances in the US and abroad, a few of the more notable — and controversial — being a *Don Giovanni* set in Spanish Harlem, a *Nozze di Figaro* that purports to take place on the 52nd floor of Trump Tower, and the John Adams/Alice Goodman *Nixon in China*, which has been performed in Houston and Washington and at the Holland and Edinburgh Festivals, as well as being broadcast nationally on PBS.

Craig Smith, who directed the highly acclaimed Emmanuel Music Group in Boston, is principal guest conductor of the Théâtre Royal de la Monnaie in Brussels, where he's collaborated with Mark Morris on Handel's *L'Allegro il Penseroso ed il Moderato* and Purcell's *Dido and Aeneas*, which received its American premiere in Boston last spring. In recent years, Smith has staged some of his best work — featuring some of Boston's finest vocal performers — outside Boston, at the Pepsico Summerfare and in Europe. He is eager, he says, to bring Boston's best back home.

The BOT's press conference tonight enjoys an official imprimatur from the City of Boston. Back in 1987, the city's commissioner of arts and humanities, Bruce Rossley, brought Canon, a nationally known arts administrator who helped establish the Joffrey Ballet, here from the National Endowment for the Arts to help Sarah Caldwell's Opera Company of Boston try to resolve some of its organizational and financial difficulties.

The Opera Company of Boston repeatedly resisted Canon's efforts, ending its last season some $7 million in debt. Canon resigned as company president. A handful of Caldwell's board members followed him, and together they began laying the foundations for the Boston Opera Theater. Which promises to be a formidable force on the Boston opera scene. □

Relative merits

Michael Penn is no myth

by Tom Lanham

GLENN URLER/RCA

"I consider myself a misfit, and I always have."

SAN FRANCISCO — "This is a torrid love song about an Italian fashion designer and an illustrated cat," quips singer-songwriter Michael Penn. Then he pauses to let his in-joke sink in. The problem is, it doesn't. Only when Penn begins strumming the opening chords of his Top 20 hit "No Myth" does a wave of recognition sweep through the sold-out hall, and Penn smirks.

Penn's music thrives on the same sort of snooty bohemian distance. Fans cheerfully accompany him on the memorable chorus of "No Myth" ("What if I were Romeo in black jeans/What if I were Heathcliff, it's no myth") while missing the track's sheer loved-and-lost bitterness. And its message — that just because you're a well-read male patron of café society doesn't mean you get the Gold-Carded, Jaguar-driving girl — seems to fit Penn's life like an Italian suit.

"I consider myself a misfit, and I always have," the 30-year-old brother of actors Sean and Christopher Penn offers. Back in his Santa Monica neighborhood, Penn (who will play at the Paradise on March 30) was a patron of a 24-hour coffeehouse called Zuky's; it was a melting pot of late-night characters that provided much of the inspiration for his debut album, *March*. And with his hollow eyes, Harry Houdini haircut, and quiet, brooding demeanor, he must have been right at home.

"It was a favorite place of mine to write," Penn says. "It used to be a real circus at night, and all the oddballs would wind up there at 4 a.m. I'd overhear a conversation that would spark something; but now it's not open 24 hours anymore and that's a drag."

Live, Penn delivers his Charles Bukowski-styled yarns with a deadpan folk apathy. His nasal voice straining into John Lennon territory, he lets his LA-hardened protagonists speak for themselves in soured street songs like "Half Harvest," "Bedlam Boys," and the hustling anthem "Brave New World." Penn, who strums an acoustic guitar, is backed by longtime collaborator Patrick Warren, who works a primitive Chamberlain synthesizer with disaffected panache and looks just about as unhappily bohemian as his partner.

Anyone chasing after a more conventional career has seen this type before: they stare condescendingly up from a dog-eared copy of Sartre's *Age of Reason* as you edge past their café table to order your mocha. The look they give you is nothing new. It's probably the same stare that Ginsberg and Kerouac proffered in the '50s. But their brand of "We're cool, you're not" chauvinism has been spun into some stimulating art, and "No Myth" falls into this category.

"So she says it's time she goes/But wanted to be sure I know/She hopes we can be friends," Penn sweetly laments in the chiming pop song's last verse. But then he writes the uppity lover off with "Maybe she's just looking for someone to dance with." It's a touch of subtle sarcasm worthy of Leonard Cohen, and made even more ironic by airplay on mainstream radio and MTV — mediums not exactly known for their depth or boho hip.

The son of thespian parents and the sibling of actors, Penn contends he was the odd man out. "Music always appealed to me, even when I was a kid," he says, appearing shy and awkward as he discusses his craft. His path has been a simple one: "A lot of junior-high cover bands, then getting a bit more serious and writing my own stuff in high school, then forming Doll Congress, my first attempt at an actual clubbing group."

The group disbanded in 1987, after recording one EP that Penn now disdains. But he continued to work with Doll Congress's keyboardist, Warren, whom he considers "an interesting player and good to bounce ideas off." The Penn-Warren team landed their record contract with a self-produced demo tape that was shopped around for them by Robbie Robertson's manager, Nick Wechsler — not by Penn's brother Sean, though that's a popular rumor among industry insiders. Its mere mention is enough to heat Penn up.

"It's just not an issue," he growls. "And the fact that it's not an issue has now become an issue, which makes it even more obvious to me that it's just something to write about."

Guess it runs in the family — who Penn says have been very supportive of his musical endeavors. "I guess I'm just a little shocked by the whole thing," he says of his Top 40 success. True to his bohemian style, Penn adds that "I thought we'd just get some college and alternative airplay, and, if we were lucky, be able to do a second record. Everything that's been happening has been gravy." □

(Michael Penn will play at the Paradise, with openers Toad the Wet Sprocket, on Friday, March 30.)

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Deep in the heart

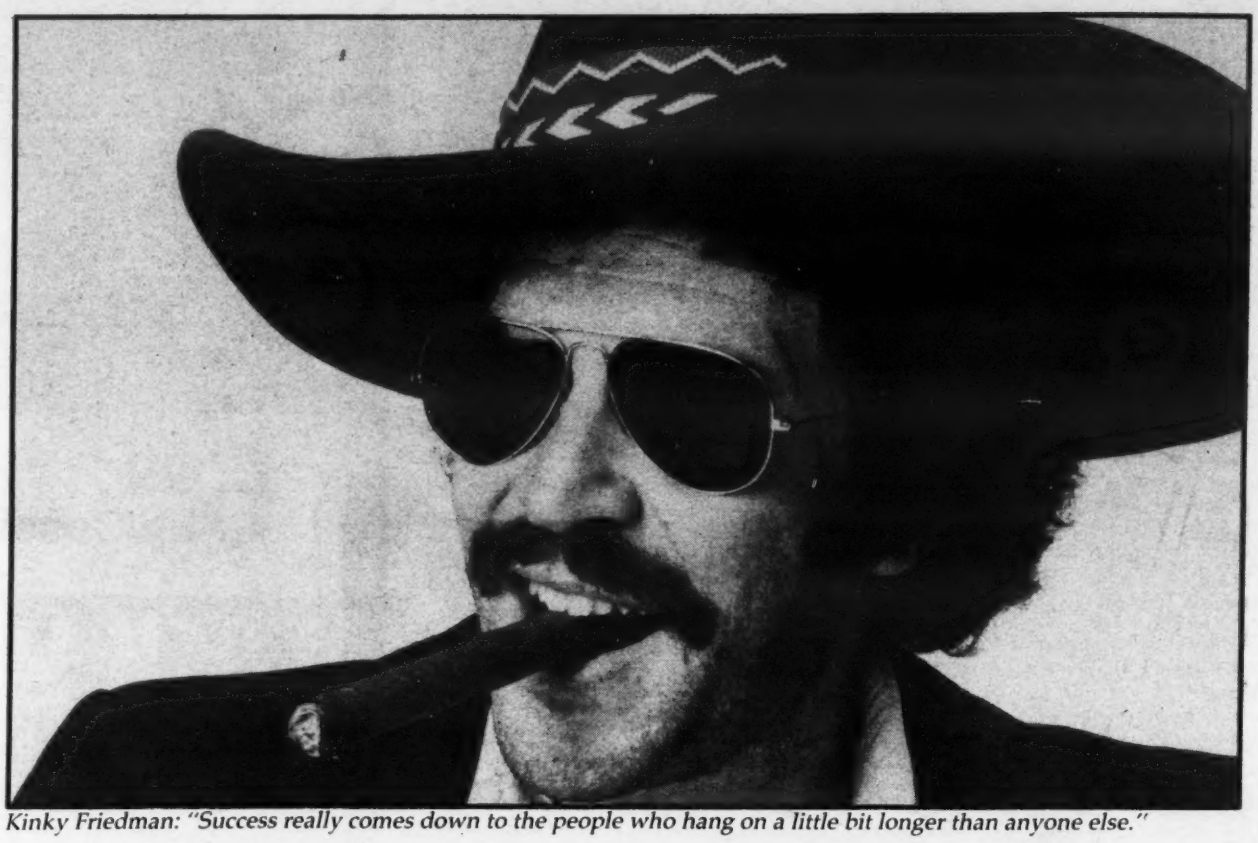
"Cellars" goes to Austin, Texas

by Kris Fell

AUSTIN, TEXAS — Ah do declare! It certainly is easy to get sidetracked in Austin, Texas. I went down last week for the fourth annual South by Southwest Music and Media Conference (SXSW) and came away feeling that I'd barely scratched the surface of that hospitable city's diverse music scene.

The post-oil-boom depression seems to have made Austin appreciate its performing artists all the more, and the SXSW Conference, sponsored by the *Austin Chronicle* and BMI, is applauded by the local government and media for pumping a few million needed dollars into the economy. Airfare from Boston is a bitch (about $400 round trip), but once you're there you can have a blast with very little cash. An all-encompassing pass to the four-day event is $150, a hotel room can be had for less than $40 a night in the city, and free happy-hour buffets and cheap drink prices keep everyone in good spirits.

Exene Cervenka: a loose poem based on her experiences as a left-of-center female musician



Kinky Friedman: "Success really comes down to the people who hang on a little bit longer than anyone else."

Cellars by starlight

As music conferences go, SXSW, which ran from March 14 to 18, is refreshingly kicked-back and well-organized. Exene Cervenka provided the invocation in the form of a loose poem based on her experiences as a left-of-center female musician. And keynote speaker Kinky Friedman summed up the stubborn stick-to-it-iveness that underlies the Austin philosophy, saying: "It's important to be out of step as much as you can, as a writer and a musician and a human being. Success really comes down to the people who hang on a little bit longer than anyone else."

Conventioneers could choose from all manner of diversions during the four-day event. The Hyatt Hotel hosted a general store where bands and attendees could sell products on consignment. Acoustic sets between panels provided everyone with daytime entertainment. On Wednesday, local music-related businesses held an open house for attendees. That night, the Austin Music Awards offered a glimpse of some of the city's favorite acts — Stevie Ray Vaughan, Fabulous Thunderbirds, Timbuk 3, and Eric Johnson all received "Best of the Decade" awards. Bands performing at the ceremony included Poi Dog Pondering, Nanci Griffith, ex-Wild Seeds Kris McKay and Michael Hall, James McMurtry, and Michelle Shocked. If you stuck around until Sunday, the annual SXSW softball tournament pitted industry execs, print and mixed-media drones, and performers against one another; it was followed by a Texas-style barbecue.

During the day, panels dissected most major divisions of the music industry — booking, radio, movie soundtracks, publishing, publicity, production, press, marketing. Smaller intensive roundtables provided nuts-and-bolts information on topics like accounting, songwriting, retailing, and grassroots booking. There was even a demonstration held in the Hyatt parking lot called "Dead Van in the Middle of the Night" that covered emergency repairs on vehicles. Specialty workshops focused on rap, dance, new age, blues, reggae, and metal. SXSW is co-sponsored by 22 regional newspapers from Seattle to Tampa, and representatives from many cities (Berlin, Nashville, Houston, New Orleans, Dallas, St. Louis) hosted more intimate meet-my-scene conclaves. At night, showcases were laced with Texas artists, but other regional genres (like Arizona "desert rock" and college-radio heroes of Athens, Georgia) were featured as well.

Sixth Street is the hub of Austin. Pick-up trucks and hot rods cruise this strip of bars and stores, and the streets are jammed with revelers nightly. Fortunately, most of the 50,000 University of Texas students were away on spring break, or it would have been a nightmare. Austin embraces musicians of all stripes, and off the main drag specialty clubs abound, from blues to reggae, hard rock to hardcore. Clubs come in all sizes, from intimate (the Chicago House, Colorado Street Café) to cavernous (the Austin Opera House, Liberty Lunch), ferny (Pearl Street) to divy (Hole in the Wall, the Austin Outhouse).

Among the locals making a splash: 85-year-old barrelhouse-blues pianist Grey Ghost; Lou Ann Barton, a staple in the Antones-based Austin blues scene; gravelly guitar-rockers the Highwaymen at the Continental Club; psycho-funkers Bad Mutha Goose; reggae stalwarts Michael E. Johnson & the Killer Bees at Mercado Caribe; Twang Twang Shock A Boom at Studio 6-A (where PBS's *Austin City Limits* is taped), and jazz heavies the Creative Opportunity Orchestra. There was even a gospel showcase at a local college chapel. Non-Austin favorites included Let's Active, Joe "King" Carrasco, Exene, Pylon, and the Reivers.

The SXSW staff busted their butts keeping the 2000 attendees bopping smoothly. At night, shuttle vans ran every 20 minutes between the clubs and major hotels, and everyone was provided with maps, band and club descriptions, and invaluable lists of set times. SXSW volunteers at each venue kept the shows running on schedule, and though most clubs were crowded, lines were short, and few people were shut out of shows.

Here are the highlights worth writing home about:

Boston bands making the rounds: Scruffy the Cat, Titanics, Blake Babies, and Dumptruck.

Favorite show: North Carolina's Flat Duo Jets at Hole in the Wall, for making rockabilly sound as if they'd just invented it.

Favorite libations: *1)* Ultra-sour lime daiquiris consumed in the lava-lamp kitsch of a Tex-Mex restaurant called Chuy's. *2)* Shiner, the official beer of SXSW, wasn't bad (especially the bock) at a dollar a bottle. And you can drink beer on the street in Austin, which comes in handy if you're on a tight schedule.

Favorite food: Breakfast tacos, which are fried potatoes (or refried beans, bacon, or chorizo) and scrambled eggs, seasoned with Cajun spices or salt and pepper, rolled up in a flour tortilla and dipped in picante sauce.

Favorite store: Cadillac Jack's for their vast collection of used cowboy boots. (If you want a heart-wrencher, stop into any pawnshop and marvel at the quantities of used wedding rings and guns.)

Favorite non-SXSW pastimes: *1)* Basking by the pool (it was in the high 70s most of the week). *2)* Watching the locals boogie down. Urban palaces like New West and the Dallas offer dance floors as big as skating rinks, and cowyuppies slide easily between two-stepping to country and twitching their Wrangler-clad groove thangs to cheesy dance hits. *3)* Bowling at the Showplace — 52 lanes, computerized scoring, plus an arcade, open 24 hours. Left at sunrise on Sunday morning.

Bostonians in the house: Karen Erdos, office manager from Maurice Starr Productions; Fort Apache's Gary Smith; booking agent Jackey Simms; Rykodisc publicist Carrie Svingen; Mojo Management's Lilli Dennison (with celebrity jack-of-all-trades Lenny Kaye in tow); Boston Rock's Tristram Lozaw.

Best bargain: If you didn't want to go to the seminars during the day but still wanted to see a bunch of bands, a $15 wristband got you into any or all of the 27 participating clubs.

Major culture shocks: Being able to park anywhere with a minimum of fuss; getting smiled at by salespeople.

* * *

ODDS & ENDS. Friday, March 23: Big Wheel with Inky Spoon at Green Street; the ever-charming Lydia Lunch at Ground Zero; Think Tree at Bunratty's; Westmorelands with Who Be Dat? at AXIS; the Radiators at the Channel.

Saturday, the 24th: Zulus at Club III; benefit for Friends of the Amazon Rain Forest at Green Street with Joe and El Caminos; Neighborhoods and the Bristols at Bunratty's; Hullabaloo, Heyday, Anastasia Screamed, and Fertile Virgin at the Rat; Ronnie Earl & the Broadcasters at Ed Burke's; Black Uhuru at the Channel.

Sunday, the 25th: slice 'n' dice your brain cells with Tad, Thee Hypnotics, and Toadstool (7:30 show, 18-plus) at the Rat ... Monday, the 26th: help *Boston Rock* celebrate its 10th anniversary with Dogzilla, Volcano Suns, Gang Starr Posse, and Death in Venice at Axis; Doshie Powers at T.T.'s.

Wednesday, the 28th: Muzsikas at Johnny D's; Chadbourne Baptist Church services at Ground Zero; Lenny Kravitz at the Paradise ... Thursday, the 29th: King Moon Razer, the Groinoids, and Subjugator at Green Street; Chuck at Johnny D's; Calypso Hurricane at M-80. □

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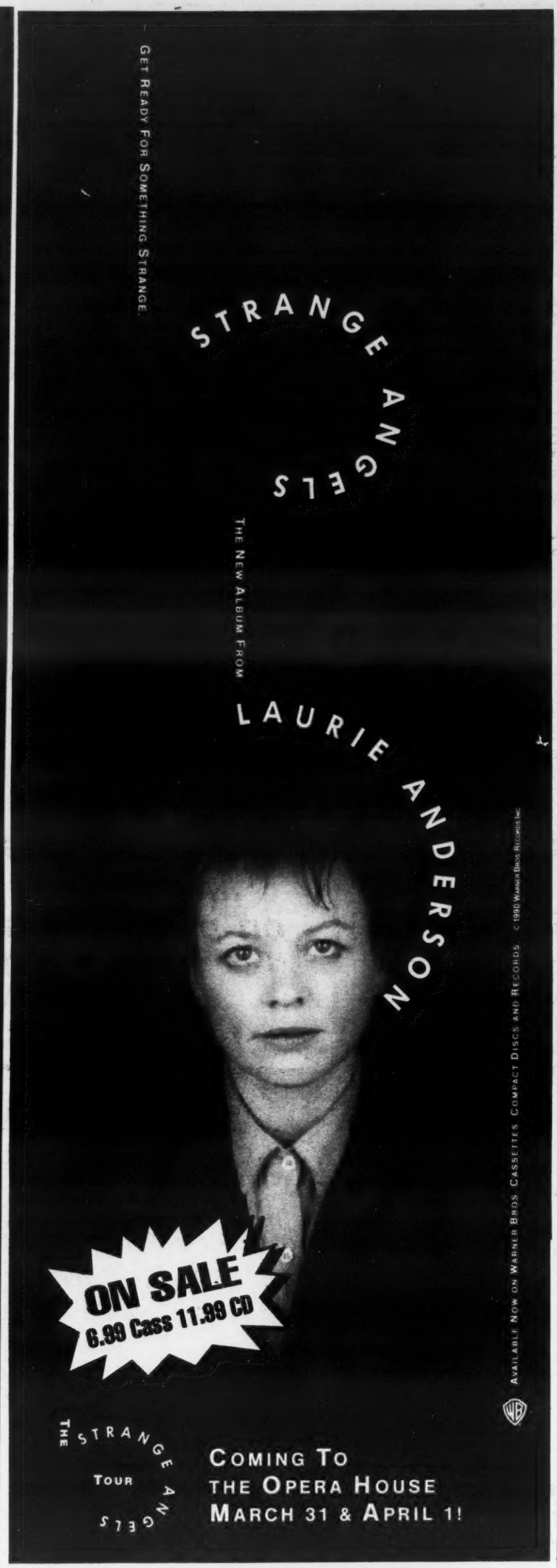
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"That old romantic notion that you have to suffer for your art is really quite true."

More than an echo

Ian McCulloch lights up Candleland

by Tom Lanham

The British press used to call him Mac the Mouth. Ian McCulloch, the obstreperously opinionated frontman for Echo and the Bunnymen, regularly used to denounce pop-music peers like U2 and Simple Minds, steadfastly insisting that his band were "truly the greatest in the world." Hard-drinking and temperamental, McCulloch was talented, critics agreed, but barely capable of keeping his foot out of his yap.

Yet on his first solo album, *Candleland* (Sire/Reprise), McCulloch (who will appear at Citi on March 27) uses sketchy psychedelia to portray a growing maturity that's been forced upon him in recent years. The break-up of the Bunnymen (which was followed by band drummer Pete DeFreitas's fatal motorcycle crash) and the death of his father have robbed the 30-year-old singer, songwriter, and guitarist of much of his cynical bite and forced him to "confront my own emotions a lot more than I did in the past." Other events have been less searing: the birth of his daughter Candy, for instance. But McCulloch feels that all these occurrences have combined to make *Candleland* "a very sad album."

Echo and the Bunnymen were the first thing to unravel, though it was McCulloch who decided to end the group. The quartet's intellectual, neo-psychedelic sound had been a staple on British charts since their stunning 1979 debut, *Crocodiles*. And songs like "The Killing Moon" and "The Cutter" became staples of progressive American radio. McCulloch, with his moussed-up hair, full-lipped pout, and spidery stage presence, was a natural bandleader. But he believes that by 1988 he had taken the group to the end of their tether.

"I loved the Bunnymen; it was the most exciting time of my life," he drawls in his charismatic Liverpudlian accent "Then it suddenly wasn't exciting anymore, and the idea of me doing it on me own was. I'd go out to different countries on promotional visits, and I felt half the time I was doing it alone anyway, because none of the band were there with me. In the end I just thought 'Sod it. I'm not going to pretend that this is democracy.'" So the group, which had begun as an experimental three-piece with a drum machine dubbed "Echo," ended.

For *Candleland*, McCulloch hired new musicians, and that assemblage has since jelled into a full-time backing band called the Prodigal Sons. And like a prodigal son himself, McCulloch feels that he's triumphantly returned from a long, harrowing journey.

"The only way to rationalize death is to remember that life goes on," he says, referring to the next McCulloch generation growing up at his feet. "But I think that old romantic notion that you have to suffer for your art is really quite true. But then a group like ABBA, who I love, I don't know how much suffering went on."

Despite the bright tone of McCulloch's guitar, *Candleland* is full of dark hues and dense minor-key constructions. Although the title track describes a mythical retreat called Candleland, McCulloch says it is one of the most "lyrically honest and least obscure" numbers he's written. The song wafts down on a beautiful nursery-rhyme melody, supported by the sad-and-wispy phrasing of Cocteau Twins thrush Liz Frazier and McCulloch's aching vocals. "Candleland is a place where you go to shed your skin every time it needs shedding," he explains. "It's a place where you go to change, and it's a nice place, but it's a sad place as well."

The deceptively uptempo "Horse's Head" takes an unflinching look at death; adds its author with his typical bent for vagueness, "Clues that are scattered through your life that largely go ignored until it's too late." "Faith and Healing," a synth-driven dance track, rejoices in the solace McCulloch has found with his wife, Lorraine; and the pop ballad "The Flickering Wall" is an escape to childhood, when, McCulloch says, he first began "looking at things that were much bigger than me, like car lights whizzing around my room at night."

The album's cover bears the inscription "For my Dad," and coping with his father's death has been his hardest trial. McCulloch knew his father was in poor health but "tried not to think about *that* topic, even though it was so inevitable. But something happened after the initial mourning period. I felt that he was with me all the time, an even stronger bond. I can't really invite him over for tea anymore, but every time I eat a meal, he's gonna be eating it with me, and that way he *will* be over for tea."

McCulloch doesn't mind the notion that he's matured. Yet he's adamant that "all the things I said in the past, I pretty much stick by." He adds that he still believes "most things in life are boring, particularly musicians and journalists."

"Uh, except *you*," he quickly amends, then sighs. "Well, maybe I *haven't* learned that much . . ." □

(Ian McCulloch will appear at Citi on Tuesday, March 27, with openers Ultra Vivid Scene.)

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Offbeat tracks

The Silos head for the back country

by Peter Cronin

Bob Rupe and Walter Salas-Humara: a time before corporate radio programmers

"It's really a shame that people stay in these chains like Motel 6 when they could be in a place that's shaped like Buck Rogers's space ship," Bob Rupe, singer-guitarist for the New York-based Silos, explains, running down the advantages of traveling the back roads. "On tour you try to keep your costs down, so you find a lot of these old places."

Through most of the '80s, the Silos — essentially Rupe, singer-guitarist Walter Salas-Humara, and an ever-changing rhythm section — have been cruising the back roads of American music. Whenever they've stopped in Boston, their muscular shows have shown the best that can happen when deep roots and tough rock mesh with bright-eyed songcraft. They've put out two LPs and an EP on their own Record Collect label, learned about the business, earned a trunkful of critical raves, and won a reputation as cocky individualists. "I don't know how everybody got that impression," says Salas-Humara, "but it turned out to be great because RCA just came out and said, 'Make the kind of record you want, any way you want to make it.' "

So to record their new, major-label debut, *The Silos*, they took the advice of one of their best songs, the escape-New York anthem "(We'll Go) Out of Town," heading for an abandoned theater on a quiet street in Gainesville, Florida. The wide-ranging album they made there recalls a time when corporate radio programmers hadn't yet factionalized pop music into bloodless formats.

"It's hard for me to describe what our music is like because it's so many things at the same time," Salas-Humara says. "We're a song band, not a style band. Instead of imposing an overall style on the whole record, every song dictates its own style."

That sort of '60s aesthetic is rare in today's music biz, but the Silos justify their eclecticism — though no justification is really necessary — by writing great songs in all styles. For example, "Caroline," from their new album, is raw-throated hard rock that wouldn't seem out of place on a Standells record. "The Only Story I Tell" is a folkie whisper that would go over comfortably at Passim.

Their common ground is the simple honesty that comes through in all their material. Their writing is direct and unpretentious, and because they believe in your intelligence, the Silos don't whack you over the skull with simple repetition or wooden-headed riffing to make their point. Think of Neil Young and Crazy Horse, in sleek, club-band form.

Salas-Humara puts it this way: "It's like the difference between Otis Redding and Bono. Otis is great because he just sings those songs and it sounds so casual; the guy's greatness is unforced. Whereas when you listen to U2, Bono's got an unbelievable voice, but he's always *trying so hard*. I always tend toward the casual approach."

Chances are, Redding would have felt right at home with the Silos' choice of producer. On RCA's recommendation, the band tapped Peter Moore, whose live approach to recording was so effective for the Cowboy Junkies' *Trinity Sessions*. When Moore applied his cutting strategy to the Silos, drummer Brian Doherty found himself banging away in a concrete kitchen while the band recorded live on the stage of the theater upstairs, giving songs like "Maybe Everything" and "Anyway You Choose Me" the kind of gutsy edge and cooking immediacy that R&B thrives on.

It's not surprising that the Silos chose to make their "big" record in a small town. Rupe and Salas-Humara grew up together in southern Florida, and they share an affinity for Gainesville, up north. "I've always been intrigued by northern Florida," Salas-Humara explains. "There are a lot of cities where there used to be a real vital downtown area. They built a highway nearby and a mall came in, and the downtown died."

The Silos live in the same sort of out-of-the-way, once-thriving territory — the musical space rock fans are likely to bypass as they head down the highway to the mall. But with band's newfound major-label clout, maybe more of them will hear a Silos song on the car radio and take an exit toward the back country of unsubdivided, creative rock. □

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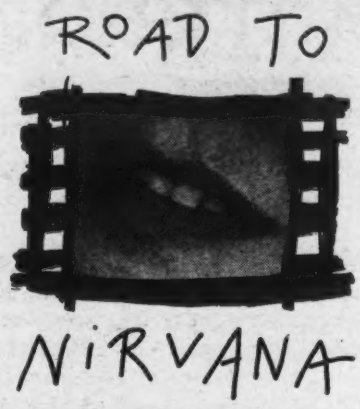
by Allan Knee
directed by Jerome Kilty
April 5 - 29

Beverly Hills Hotel,
photo by Anthony Friedkin

"I am immodestly proud that [ROAD TO NIRVANA] is written in consistently bad taste. It's about vile people who do vile things. They are totally loathsome, and I love them all."

— Arthur Kopit



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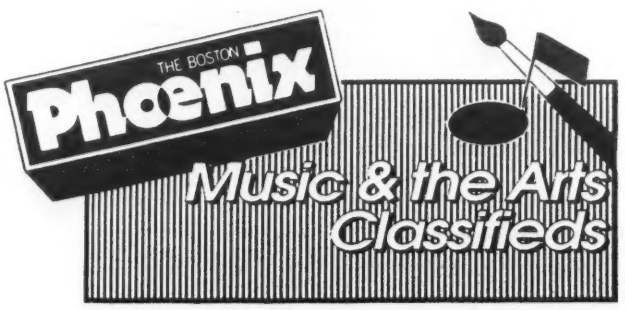

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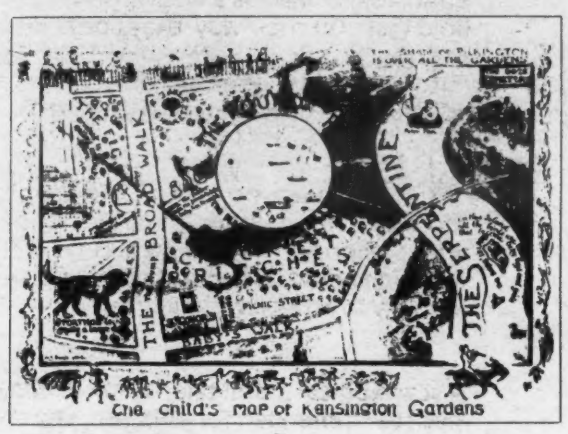
THE LOST BOYS

London. The first years of the twentieth century. A playwright sits in a public park, observing a group of boys at play, enjoying their youthful exuberance. He watches closely and takes detailed notes. The playwright is J.M. Barrie, and the play he is writing is destined to become a classic — *Peter Pan.*

THE LOST BOYS is the tender and poignant drama of Barrie's relationship with the real family that was to become the inspiration for *Peter Pan.* Playwright Allan Knee traces the story from Barrie's first tentative contact with the four young brothers through his growth as the boys' surrogate father as they mature into adults. As Barrie's own marriage falters, he increasingly finds comfort in his adopted family. And as he grows closer to the boys, they in turn draw him deeper into a remarkable relationship with their mother.

Using history as a point of departure, Allan Knee has fashioned a charming and deeply moving portrait of father and sons, youth and age, and the complex and emotional relationship between artist and subject. THE LOST BOYS casts a nostalgic but illuminating light on a man and an artist who refused to believe that youth ever dies.

Michael Darling riding Nana in *Peter Pan*



The child's map of Kensington Gardens

right: The original Davies family- Michael, Peter, George, Jack, Nico

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Featured in *Gourmet* Magazine, September, 1989

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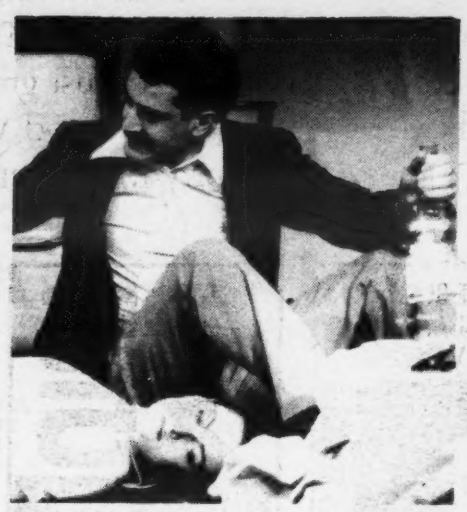

LEFT: top-STROKES (Guy Strauss, Shirley Wilber); *bottom*-MRS. SORKEN PRESENTS (Pamela Glen, Thomas Derrah, Nina Bernstein, Dean Norris); *CENTER: top*-IN TWILGHT; *bottom*-BABY WITH THE BATHWATER (Tony Shalhoub, Cherry Jones); *RIGHT: top*-Big time (Alice Manning, Peter Crombie); *bottom*-ANGEL CITY (Harry S. Murphy, John Bottoms)

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8 2pm BOYS	9	10	11 NIRVANA	12 NIRVANA	13 BOYS	14 BOYS
15 2pm BOYS	16	17	18 BOYS	19 BOYS	20 NIRVANA	21 NIRVANA 8pm & midnight
22 2pm BOYS	23	24	25 BOYS	26 NIRVANA	27 NIRVANA	28 NIRVANA
29 2pm BOYS	30					

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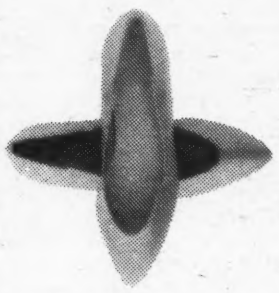

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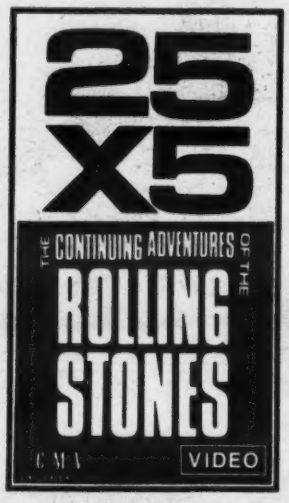

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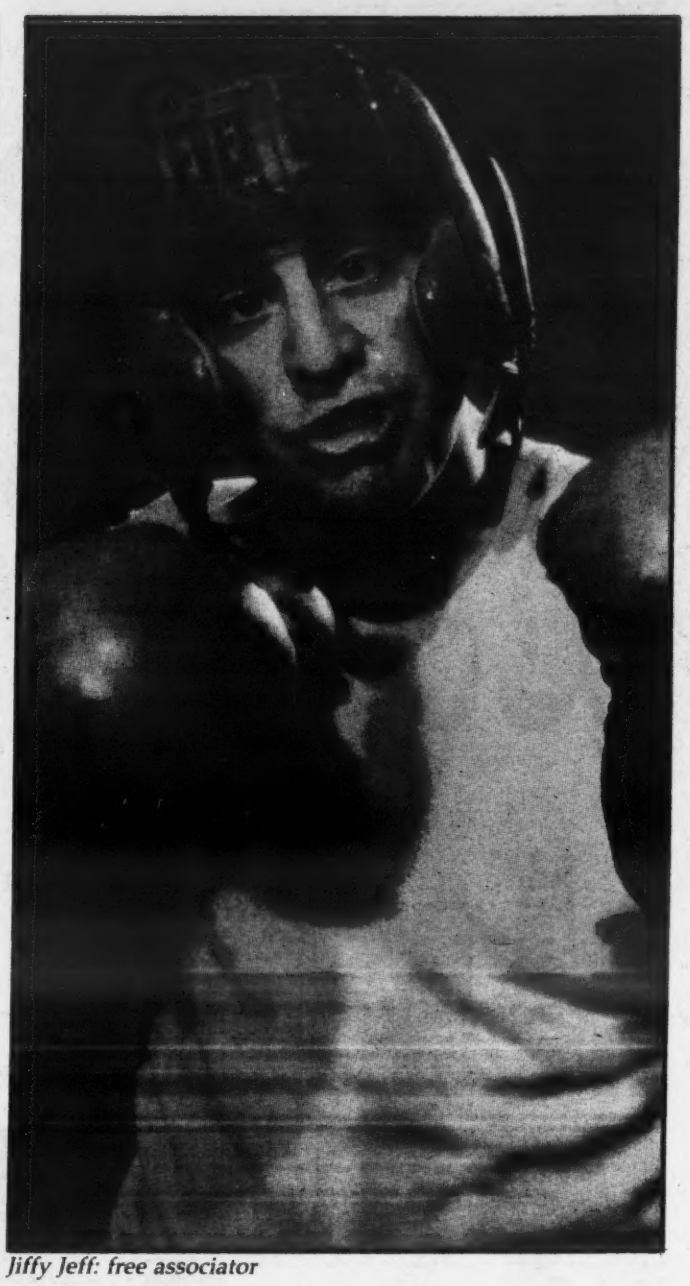

Jiffy Jeff: free associator

Comedy non-stop

The many faces of Bob Nelson

by Charles S. Berry

Just as you hoped, everyone showed. Billy Bob Brubeck, Pepe Le Weppe, Tom, Bruce Koskiowsky, and, of course, Eppy Epperman were in top form as their creator, comedian Bob Nelson, delivered a tour de force at the Berklee Performance Center last Friday. Kudos to the Stitches people for not having Nelson play in their club. There are a lot of Nelson fans in Boston who would have been shut out of a Stitches one-nighter.

The first thing you appreciate about Bob Nelson is the distance between him and the pedestrian Carson-Letterman-HBO comedian. He doesn't pelt you with cute line after line about failed relationships and smarmy how-about-those-politicians wisecracks. The rules here are refreshing and simple. Nelson is a loon. His breakneck pace through a pantheon of comic personas is matched these days only by Jonathan Winters and Robin Williams.

Comedy

Along with Barry Sobel and Steve Landesberg, Nelson does some of the best ethnic caricatures in comedy. With the help of assistant Major Tom on keyboards, he opened with a hilarious Barry White monologue over the Beatles' "Something." Then came the crowd tease. "I want to say something here . . . I know many of you remember the stuff I used to do . . . like the football thing [instant applause] . . . but I'm not going to do any of that stuff . . . that was then . . . No? . . . Okay." The college football all-stars/United Way commercial, probably Nelson's most famous routine, immediately followed, to a grateful reception.

Eppy Epperman, the geek from Cleveland with the Pee-wee Herman laugh whose favorite word is "excellent," dominated the evening with a story about playing shortstop ("The manager is asleep . . . I'm taking off — I'm taking a daydream") and the classic mini-ballet "Dance of the Joyous Moose." But it was when he became Jiffy Jeff, the free-associating punch-drunk proprietor of Jiffy Jeff's Gym, that Nelson hit a fever pitch of laughter, and he maintained it for 10 minutes, inducing stomach cramps in more than one audience member. It's impossible to tell how much of this bit is ad-libbed; the only break in the routine came for a few seconds when Nelson discovered that he was laughing too.

Always an amazing prop-master, Nelson took a yarn net and a skullcap and, in the space of three minutes, raced through impressions of a Greek fisherman, Jamaica Man, an Israeli, Sy Spaulding, Jacques Cousteau, a sea turtle, and a lounge lizard ("How ya doin' babe . . . What's your sign? I'm a Feces."). He then shot through a medley that included a dorky cowboy, an Eppy Epperman pantomime ("Except with sound effects — and I talk during it"), and a farmer trying to shoot a duck.

There were points during the performance when it seemed Nelson could have read from the dictionary and pleased the crowd. The evening had a few casualties, but when you can get comedy like this, you don't mind watery eyes and stomach cramps. □

HOT DOTS

by Clif Garboden

FRIDAY

8:00 (7) Basketball, basketball. Two NCAA Regional Semifinal games.
8:00 (25) V, part four. The conclusion of the 1983 big-budget sci-fi TV spectacular, in which reptilian aliens offer Earth a frog in a fisted glove. (Until 10 p.m.)
8:00 (38) Popeye (movie). How bad can a movie be? Well, even with Robin Williams and Shelley Duvall playing the Man of Spinach and the Woman of Oil (the seminal comic-book salad), this 1980 musical sucks. (Until 10:30 p.m.)
8:00 (56) Educating Rita (movie). Alcoholic professor Michael Caine exchanges lessons for life with hairdresser Julie Walters. (Until 10:30 p.m.)
9:00 (2) Solti's Beethoven: The Fifth Symphony Revisited. Solti and the Chicago Symphony take the Fifth. (Until 10 p.m.)
11:00 (2) Jessye Norman Sings Carmen. Behind the scenes at recording session of Bizet's opera. Seiji Ozawa conducts the Orchestre National de France. (Until midnight.)

SATURDAY

10:00 a.m. (2) WonderWorks: *Danny: The Champion of the World.* Last week's fundraising programming let this film version of Roald Dahl's man-and-boy comedy adventure fall through the cracks. It showed up Monday at 8 a.m. on Channel 44 — which is about as obscure a time slot as local public television provides. Jeremy Irons and his son Samuel star as the poaching champs. Worth taping. (Until 11:30 a.m.)
1:30 (7) Basketball, basketball. Two NCAA Regional Final games.
1:30 (38) Baseball? The Sox versus the Texas Rangers. Or not. Has anyone involved in all this mess noticed that fans are totally fed up and don't care any more? (Until 4:30 p.m.)
2:00 (25) The Return of the Mod Squad (movie). The reprise of the three West Coast undercover cops who violated more civil rights in a season than your average Latin American dictator does in a lifetime. Michael Cole, Peggy Lipton, and Clarence Williams III star. Solid. (Until 4 p.m.)
6:00 (44) The Most Dangerous Game (movie). Joel McCrea, Fay Wray, and Leslie Banks star in a 1932 yarn about the nutty Count Zaroff and his ritual manhunts on a remote island. Filmed on the sets leftover from *King Kong.* (Until 7 p.m.)
7:00 (7) Our Times. A look at new evidence in the case of a Lowell man convicted of murdering a convenience-store clerk. Chances are he just wanted the guy to stop talking on the phone long enough to sell him a pack of gum. (Until 8 p.m.)
7:00 (44) The Return of Martin Guerre (movie). Martin, a 16th-century French misfit, wandered off one day. Left his family a-singin' and a-cryin'. When he darkened their door again, he was a changed man. Actually, he might have been a different man. Even his wife suspected he was an impostor. Gérard Depardieu and Nathalie Baye star. From 1982. (Until 9 p.m.)
8:00 (2) Great Little Railways: *The Gold Rush Line.* Continuing its pursuit to satisfy the alleged widespread public fascination with trains, WGBH has picked up this seven-part anthology of travelogues focusing on the world's narrow-gauge railroads. Tonight it's north to Alaska on the White Pass Yukon Railroad. (Until 9 p.m.)
8:00 (38) Cinderella Liberty (movie). James Caan and Marsha Mason star in this 1973 dark comedy about a sailor's love for a hooker. (Until 10:15 p.m.)
10:00 (2) 42nd Street (movie). Ah, if Busby could see old Times Square now. This 1933 model for corny show-biz musicals stars Warner Baxter, Ruby Keeler, George Brent, and Dick Powell. High-steppin' choreography by Busby Berkeley. (Until 11:30 p.m.)
11:30 (2) Damsel in Distress (movie). Fred Astaire and Joan Fontaine chase each other around the dance floor in this 1937 Gershwin musical. Also featuring the much younger comedy of George Burns and Gracie Allen. (Until 1:15 a.m.)
Midnight (44) Austin City Limits. Featuring music from George Jones and Carl Perkins. (Until 1 a.m.)

SUNDAY

1:00 (7) Basketball, basketball. Two NCAA Regional Final games.
1:00 (38) Baseball? The Sox versus the Kansas City Royals. At least that's what the original exhibition schedule said. Barring fulfillment of same, perhaps TV-38 can get its hands on a print of *Fear Strikes Out.*
4:00 (38) The 1990 Red Sox. WSBK promises "highlights of spring training" here. Could be a slow hour. (Until 5 p.m.)
5:30 (2) WonderWorks: *Princess Kate,* part one. The first half of a two-part drama about a 14-year-old adopted girl in search of her original mom. (Until 6:30 p.m.)
8:00 (44) Frontline: *Anatomy of an Oil Spill.* Repeated from last week. A report on the political and corporate muddle that led to the *Exxon Valdez* disaster. (Until 9 p.m.)
9:00 (2) Masterpiece Theatre: *The Real Charlotte,* part one. The start of a three-parter based on a novel by Edith Somerville and Martin Ross. A beautiful young girl shows up in a small Irish town and disrupts the social order of things. (Until 10:30 p.m.)
9:00 (4) The Old Man and the Sea (movie). A new, 1990 TV-movie version with Anthony Quinn as the Old Man. Quinn's daughter Valentina and son Francesco help out. (Until 11 p.m.)
9:00 (5) Dangerous Passion (movie). Oops. A man pursues an affair with the wife of a crime boss. Starring Carl Weathers, Lonette McKee, and Billy Dee Williams. (Until 11 p.m.)
9:00 (7) Common Ground, part one. The first half of a television adaptation of J. Anthony Lukas's documentary tome on the human side of the Boston busing crisis. Jane Curtin, Richard Thomas, and C.C.H. Pounder star. (See review on page 12.) To be concluded on Tuesday, same time, same channel. (Until 11 p.m.)
10:30 (2) Mystery: *A Taste for Death,* part one. Repeated from last week. The latest P.D. James show, starring Roy Marsden. (Until 11:30 p.m.)
11:00 (38) Ask the Manager. Is it really against the law to swear on the telephone? What do they do if they catch you? Does that law apply to conversations with insurance companies? (Until 11:30 p.m.)

MONDAY

8:00 (5) The Barbara Walters Special. If you were a tree, would you be one like Warren Beatty, Chevy Chase, or Arnold Schwarzenegger? (Until 9 p.m.)
8:00 (38) Electra Glide in Blue (movie). Robert Blake and Billy Green Bush (Elvis's dad) star in the 1973 mystery about an Arizona cycle cop tracking down a hermit's killer. (Until 10:30 p.m.)
8:00 (56) Dr. Detroit (movie). A Bruce Jay Friedman comedy whose major strength is in its catchy title. College prof encounters the underworld. Stars include Dan Aykroyd, Howard Hesseman, Donna Dixon, Kate Murtaugh, and James Brown. (Until 10 p.m.)
9:00 (2) Firing Line Special Debate: *Resolved: Drugs Should Be Legalized.* Those in favor include William F. Buckley Jr., George McGovern, and Peter Tosh, but only the first two will participate in this debate. On the opposite side, we have Pat Schroeder, Newt Gingrich, and Manuel Noriega (but again, you'll have to be happy with two out of three). (Until 11 p.m.)
9:00 (4) Swimsuit (movie). Y'know, a lot of times WBZ doesn't provide us with any details about its network movies. Which means somebody has to track down the stars and plot synopsis so we can describe the film here. But sometimes, we just *know* by the title that Bert Convy's involved. Let's let it go at that, and if anyone watches this, let us know whether our intuition paid off. (Until 11 p.m.)
9:00 (5) The 62nd Annual Academy Awards Presentation. Billy Crystal (the talented young man who still thinks that making fun of foggy old Jewish men is funny) hosts this year's all-Hollywood publicity stunt. We refer you to the cover story in this month's *Atlantic* for an awkwardly written but eye-opening explanation of what we've suspected for years — today's movies really do suck. (Until midnight.)
11:00 (2) Austin City Limits. Featuring music from Marcia Ball and Beausoleil. (Until midnight.)

TUESDAY

7:30 (56) Basketball. The Celts versus the Indiana Pacers.
8:00 (2) Nova: *The Genius That Was China: The Threat from Japan.* This *Nova* sub-series on the science and technology of China continues with a look at Japan's ability to master our filthy Western ways compared to China's entrenchment in its own tradition. (Until 9 p.m.)
8:30 (38) Hockey. The Bruins versus the St. Louis Blues.
9:00 (2) Frontline: *Poland: The Morning After.* Self-determination isn't all perogis and beer it seems. A report on the new Solidarity government as it confronts the problems it's been complaining about. To be repeated on Wednesday at 11 p.m. (Until 10 p.m.)
9:00 (5) Equal Justice. A new drama series set in a big-city DA's office. George DiCenzo stars. (Until 11 p.m.)
9:00 (7) Common Ground, part two. The conclusion. (Until 11 p.m.)
9:00 (44) Andre's Mother. Sada Thompson and Richard Thomas star as the mother and lover of a AIDS victim confronting the tragedy of his death. A play by Terrence McNally. (Until 10 p.m.)

WEDNESDAY

7:30 (56) Basketball. The Celts versus the Philadelphia 76ers.
8:00 (2) Smithsonian World: *Tales of the Human Dawn.* The evolution of mankind (California schoolchildren need not watch) according to anthropologist Richard Potts, who integrates art, literature, and science into his presentation. To be repeated on Thursday at 11 p.m. (Until 9 p.m.)
9:00 (2) Triple Play. Chanticleer Films and Columbia Pictures sponsored a project that allowed writers, actors, editors, and cinematographers the chance to direct short films — three of which air here. (Until 10:30 p.m.)
9:00 (44) Stories from El Salvador. Tales of three families whose lives have been mucked-up in Salvadoran political violence. To be repeated on Friday at 11 p.m. on Channel 2. (Until 10 p.m.)
10:00 (4) The Mad Housers. A WBZ dramatic production about a group of architecture students in Atlanta who make a class project out of building shelters for the homeless. Based in fact and starring Richard Kiley and Sam Robards. (Until 11 p.m.)
11:00 (2) Frontline: *Poland: The Morning After.* Repeated from Tuesday at 9 p.m.

THURSDAY

8:00 (25) The Tempest (movie). Weak 1982 Paul Mazursky Shakespeare update with John Cassavetes running off to a Greek isle with his teenage daughter. Also starring Gena Rowlands, Susan Sarandon, Raul Julia, Molly Ringwald, and Sam Robards. (Until 11 p.m.)
8:00 (38) Atlantic City (movie). Worth it just to see Burt Lancaster get real. (Something he did again in last week's *Phantom of the Opera.*) Small-timer grabs for the big score on the Boardwalk. With Susan Sarandon. From 1981. (Until 10:11 p.m.)
8:30 (2) Say, Brother. A report on the case of Donald Johnson, the 18-year-old who was killed by Boston police last year at the end of a high-speed chase. (Until 9 p.m.)
9:00 (2) Mystery: *A Taste for Death,* part two. In which Sir Paul Berowne is chased by anonymous letters to the refuge of a seedy London church. (Until 10 p.m.)
11:00 (2) Smithsonian World: *Tales from the Human Dawn.* Repeated from Wednesday at 8 p.m.

FRIDAY

8:00 (7) The Magic of David Copperfield XII. Eventually, this guy will get up to Roman numerals that people can't puzzle out. Copperfield takes a magic-carpet ride over Niagara Falls. (Until 9 p.m.)
8:00 (25) Cook and Peary: Race to the Pole (movie). Rod Steiger stars in the icy based-in-fact drama. (Until 10 p.m.)
8:00 (56) The Electric Horseman (movie). Robert Redford plays a down-and-out cowboy who steals a priceless horse and rides off looking for an appropriate sunset. Also starring Jane Fonda, Valerie Perrine, Willie Nelson, and Wilford Brimley. And, it makes no sense. (Until 10:30 p.m.)
9:00 (2) Dance in America: *Dancing with Mr. B.: Six Balanchine Ballerinas.* Profiles of six women who followed George Balanchine's footsteps — Ellen Moylan, Maria Tallchief, Melissa Hayden, Allegra Kent, Merrill Ashley, and Darci Kistler. (Until 10:30 p.m.)
11:00 (2) Stories from El Salvador. Repeated from Wednesday at 9 p.m.

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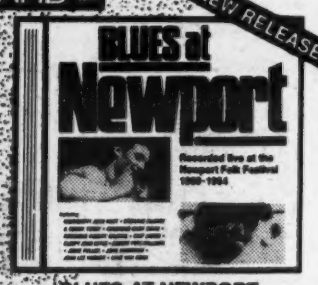

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ZOOTS
Introducing live music to the Theatre District!

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JOHN LINCOLN WRIGHT WITH **THE SOUR MASH BOYS**
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Fri., Mar. 30 • KEVIN CONNOLY BAND
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March 26

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4/9 DAVE HERLIHEY (O-POSITIVE);
4/16 BILL MORRISEY, BARB SCHLOFF & RANDY BLACK
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THE RAT

Friday, March 23
ULTRA BLUE
STORM • ZUZU'S PETALS • HER SISTER
In the Balcony: VISIGOTHS

Saturday, March 24
HULLABALLOO
HOLLOW HEYDAY • ANASTASIA
SCREAMED • FERTILE VIRGIN
In the Balcony: DIVINITY SCHOOL

Sunday, March 25
Helltorado Presents a special 18+ show with Sub-Pop Recording Artists
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TAD

and guests
TOADSTOOL • CHLOE
In the Balcony: 4-7PM PHOTO EXHIBIT: SEMI-FAMOUS TATOOED MEN & WOMEN
DOORS OPEN AT 7:00PM, SHOWS START AT 7:30

Thursday, March 29
LLAMAS • SOULDIVER • SLASHAPPY
In the Balcony: THURSTON & LYNCH

Friday, March 30
They're Back...!
TITANICS
VARMINTS • DEAR SIR • DAISY CHAIN
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Thurs., Mar. 29
VALKERIE
SARA LAUGHS • VIRGINIA DARES

Fri., Mar. 30
BIG CLOCK
TALKING TO ANIMALS
TWO BACKYARDS

Sat., Mar. 31
BLAKE BABIES
GIANT SAND • JESUS DE MILO

Coming:
4/7 SLAVE DANCERS; from NY, BLUES TRAVLER;
4/13 THE IMMORTALS

Concert Line : 492-BEAR

LISTINGS

CHARLES PETERSON/SUB POP RECORDS

Tad play at the Rat Sunday.

To place a listing: bring it or send it to Listings, *Boston Phoenix*, 126 Brookline Ave., Boston 02215 at least one week before the issue in which it would appear. **We can't take any listings over the phone.** There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Friday to "Play by Play," c/o Bill Marx. Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 267-1234 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

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Clubs

FRIDAY

THE ARBOR HOUSE (524-8080), 131 Morton St., Jamaica Plain. Call for information.
THE AVEROF (354-4500), 1924 Mass. Ave., Cambridge. Music by Panos Bebedelis and Harry Dedrosian; dancing by Amber and Salisa.
AXIS (262-2437), 13 Lansdowne St., Boston. Westmorelands, Who Be Dat, Rumble Club, Crab Daddy, World o' Form (18+ show).
BOBO'S (322-3550), 296 Main St., Malden. Music by DJ.
BOSTON HARBOR HOTEL (439-7000), 70 Rowes Wharf, Boston. Peter Cover Jazz Trio.
BOSTON PARK PLAZA HOTEL (426-2000), 50 Park Plaza, Boston. Pianist Kevin Gibbs. In the Captain's Piano Bar: Captain's Piano Bar: Rock King.
BUNRATTY'S (254-9820), 186 Harvard Ave., Allston. Think Tree, Womb to Womb, Tech Noir.
CANTARES (547-6300), 15 Springfield St., Cambridge. The Cantares Band, Latin music.
THE CHANNEL (451-1905), 25 Necco St., Boston. Radiators, David Mullen.
CHRISTOPHER'S (876-9180), 1920 Mass. Ave., Cambridge. Peter Keane.
CITI (262-2424), 15 Lansdowne St., Boston. Music by DJs.
CITY LIMITS (592-1836), 225 Blossom St., Lynnway, Lynn. Call for information.
CLUB M-80 (254-2054), 969 Commonwealth Ave., Boston. Alumnae Night.
CLUB III (623-6957), 608 Somerville Ave., Somerville. Flesh, Valkyrie, Rt. 3.
COMMODORE PUB (508-922-5590), 45 Enon St., Beverly. Edie Lawrence and Back Bay Blues/Swing.
COPLEY PLAZA HOTEL (267-6495), Copley Sq., Boston. Montgomery, Plant, and Stritch.
DERINGER'S (508-583-2710), 45 Emerson Ave., Brockton. Call for information.
DOC'S PLACE (734-5126), 53 Northampton St., Boston. Jose Ramos and the Special Blend Band.
ED BURKE'S (232-2191), 808 Huntington Ave., Boston. Boogaloo Swamis, Part-Time Lovers.
EDIBLE REX (508-667-6393), 251 Old Concord Rd., Billerica. Laurie Sargent, Tristan Park, Response.
FOUR SEASONS HOTEL, 200 Boylston St., Boston. At 5 p.m.: Bert Seager, at 8 p.m. Bob Winter.
GREEN STREET STATION (522-0792), 131 Green St., Jamaica Plain. Big Wheel, Inky Spoon, Phil Tawa, Exile.
GROG (508-465-8008), 13 Middle St., Newburyport. Boston Baked Blues Band.
GROUND ZERO, (492-9545), 512 Mass. Ave., Cambridge. Lydia Lunch (18+ show).
GROVER'S (508-927-7121), 392 Cabot St., Beverly. O Positive.
HARPER'S FERRY (254-9743), 158 Brighton Ave., Allston. Call for information.
HUB CLUB (451-6999), 533 Washington St., Boston. International Night with DJ and live band.
JACOB WIRTH'S (338-8586), 33 Stuart St., Boston. Piano sing-along with Mel Stiller.
JAZZ HAUTE CAFÉ (508-922-2206), 148 Rantoul St., Beverly. Andy McGhee Quartet.
JOHNNY D'S (776-9667), 17 Holland St., Somerville. Animal Train.
JOSLYN'S (508-443-0899), Rte. 27, Sudbury. Mili Bermejo and Quartet Nuevo.
THE JUMBO (623-7680), 1133 Broadway, Somerville. Don't Even Ask, Big Big Noise.
LAI LAI RESTAURANT (876-7000), 700 Mass. Ave., Cambridge. Frank Williams and Visions.
LE MERIDIEN (451-1900), 250 Franklin St., Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL (536-7676), Diamond Jim's Piano Bar, 710 Boylston St., Copley Sq., Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Mark Andersen.
LOGAN AIRPORT HILTON (569-9300), East Boston. The Al Vega Trio with Ted Casher.
MAN RAY (864-0400), 21 Brookline St., Cambridge. Progressive and alternative dance music. Progressive music by DJ.
MARKETPLACE CAFE (227-9660), 300 Faneuil Hall Marketplace, Boston. At 4 p.m., pianist John Mulroy.
ME & THEE COFFEEHOUSE (631-8987), 28 Mugford St., Marblehead. Walt Michael and Company.
MIDDLE EAST RESTAURANT (354-8238), 472 Mass. Ave., Cambridge. At 7 p.m., David Reuter's Standard Procedure; at 10 p.m., Greek music.
MIDNIGHT COURT (338-7187), 164 Milk St., Boston. MacMurphys.
MIDWAY CAFE (524-9038), 3496 Washington St., Jamaica Plain. David Greenfield.
NAMELESS COFFEE HOUSE (864-1630), 3 Church St., Cambridge. Bill Cuiddyer, Lourdes, Greg Morris, with host poets Ryk and Rig.
NECCO PLACE (426-7744), 1 Necco St., Boston. "Urban Rituals" series concludes with the String Trio of New York.
NIGHTSTAGE (497-8200), 823 Main St., Cambridge. Stanley Jordan.
OLD VIENNA KAFFEEHAUS (508-898-2231), 22 South St., Westborough. Cormac McCarthy, Chip Taylor-Smith.
ON BROADWAY (623-9532). Cabot Farms Terrace Room, 880 Broadway, Somerville. Non-smoking and non-alcoholic club with dance music.
PAPILLON (566-8495), 1353 Beacon St., Brookline. Steve Tapper, Audie Bridges.
PARADISE (254-2052), 967 Comm. Ave., Boston. The Stompers.
PASSIM (492-7679), 47 Palmer St., Cambridge. Pat Humphries, Magpie.
PEARL STREET (413-584-7771), 10 Pearl St., Northampton. The Sighs, Ray Mason, Right Angle.
PLOUGH AND STARS (492-9653), 912 Mass. Ave., Cambridge. Monk "E" Wilson.
THE RAT (536-2750), 528 Comm. Ave., Boston. Call for information.
REGATTABAR (864-1200) 1 Bennett St., Harvard Sq., Cambridge. Airto Moreira, Flora Purim.
RYLES (876-9330), 212 Hampshire St., Cambridge. Upstairs: Duke Levine Group. Downstairs: Herman Johnson Quarter.
SCULLERS, Guest Quarters Suite Hotel (783-0090), 400 Soldiers Field Rd., Boston. Rebecca Parris and friends.
SIT 'N BULL PUB (508-897-7232), 163 Main St., Maynard. Bobby Watson Band.
THE TAM (277-0982), 1648 Beacon St., Brookline. Thom Enright and the Spotfinders.
THEATRE LOBBY AT HANOVER STREET (227-9872), 216 Hanover St., Boston. In the afternoon, free cabaret show. At night, Mike Palter and Lynne

Jackson.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline St., Cambridge. Treat Her Right, Scatterfield, Killjoy.
UNION STREET (964-6684), 107 Union St., Newton Centre. Music by DJ.
WESTERN FRONT (492-7772), 343 Western Ave., Cambridge. Rhythm Force.
WESTIN HOTEL (262-9600), 10 Huntington Ave., Boston. In the Turner Fisheries Bar: the Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Alexis Boilley, at 7 p.m. Art Matthews.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Call for information.
WINDJAMMER (969-1000), Marriott Hotel, 2345 Comm. Ave., Newton. Curioso.
WINNIE'S PUB, (566-8651) 169 Tremont St., Boston. Billy Blue and the Blazers.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Music by DJs.

SATURDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Panos Bebedelis and Harry Bedrosian; dancing by Salisa and Hadia.
BOBO'S, Malden. Music by DJ.
BOSTON HARBOR HOTEL, Boston. The Peter Cover Jazz Trio.
BUNRATTY'S, Allston. Neighborhoods, Bristols, One Horse Opera.
CANTARES, Cambridge. Afternoon jam session with Buddy Johnson and Weeping Will. At night, the Cantares Band.
THE CHANNEL, Boston. Black Uhuru, Shy Five, Tribulations.
CHRISTOPHER'S, Cambridge. Southern Rail Bluegrass Quartet.
CLUB M-80, Boston. At 10 p.m., Sid the Kid; at midnight, Adventures dance party.
CLUB III, Somerville. Zulus, Zen Frenzy, Mystery Jones.
COMMODORE PUB, Beverly. Edie Lawrence and Back Bay Blues/Swing.
COPLEY PLAZA HOTEL, Boston. Montgomery, Plant, and Stritch.
DOC'S PLACE, Boston. Jose Ramos and the Special Blend Band.
ED BURKE'S, Boston. Ronnie Earl and the Broadcasters.
EDIBLE REX, Billerica. Tribe, Aram Island, Daisy Chain.
FOUR SEASONS HOTEL, Boston. Suzanne Davis with Charlie La Chapelle.
GREEN STREET STATION, Jamaica Plain. WBCN Rain Forest Benefit with Joe, El Caminos, Royal Pimps, Varmints, Minds Like Whips.
GROG, Newburyport. Elegant Trash Cats.
GROVER'S, Beverly. The Machine, a tribute to Pink Floyd.
HUB CLUB, Boston. Funky Dance Party with DJ Dale Charles.
JAZZ HAUTE CAFÉ, Beverly. Andy McGhee Quartet.
JOHNNY D'S, Somerville. Duke Robillard.
JOSLYN'S, Sudbury. Mili Bermejo and Quartet Nuevo.
THE JUMBO, Somerville. Amazing Mudshark, Private Parts.
LAI LAI RESTAURANT, Cambridge. Frank Wilkins and Visions.
LE MERIDIEN, Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL, Boston. At 5:30 p.m., David Russel; at 8:30 p.m., Mark Andersen.
LOGAN AIRPORT HILTON, East Boston. Al Vega Trio.
MAN RAY, Cambridge. Progressive and alternative dance music by DJ.
MARKETPLACE CAFE, Boston. At 11 a.m., vocalist Melisa Hood.
MIDDLE EAST RESTAURANT, Cambridge. At 2 p.m., Mike "The Spike's" Blues Jam; at 7 p.m., Bambule; at 10 p.m., Arabic music with bellydancing.
MIDNIGHT COURT, Boston. MacMurphy's.
MIDWAY CAFE, Jamaica Plain. Roys.
NAMELESS COFFEE HOUSE, Cambridge. Thomas Jefferson, Jan Luby, Max Pokrivchak, Sherli Sherwood, with host storyteller Raelinda Wood.
NECCO PLACE, Boston. Fat City Band, Chuck Morris and the Sidewalk Blues Band.
OLD VIENNA KAFFEEHAUS, Westborough. Josh White Jr.
ON BROADWAY, Somerville. Non-smoking and non-alcoholic club with dance music.
PAPILLON, Brookline. Al Peterson.
PARADISE, Boston. At 7 and 9 p.m., Barry Sobel (18+ show); at 12:15, Adventures dance party.
PASSIM, Cambridge. Pat Humphries, Magpie.
PEARL STREET, Northampton. Breakdown.
PLOUGH AND STARS, Cambridge. Bag Boys, Kevin Connolly Band.
THE RAT, Boston. Hullaballoo.
REGATTABAR, Cambridge. Airto Moreira, Flora Purim.
RYLES, Cambridge. Upstairs: Duke Levine Group. Downstairs: Herman Johnson Quartet.
SATURDAY NIGHT IN MARBLEHEAD (639-1969), Church of Saint Andrew, Lafayette St., Marblehead. Daisy Nell, David Coffin.
SCULLERS, Boston. Rebecca Parris and friends.
SIT 'N BULL PUB, Maynard. Rattlers.
THE TAM, Brookline. Band That Time Forgot.
THEATRE LOBBY AT HANOVER STREET, Boston. Afternoon, free cabaret show. Evenings, Mike Palter and Lynne Jackson.
T.T. THE BEAR'S PLACE, Cambridge. First Light, Happy Campers, Third Estate.
UNION STREET, Newton Centre. Music by DJ.
WESTERN FRONT, Cambridge. Rhythm Force.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Randy Gurley Quartet. In the Lobby Lounge: at 5 p.m., Alexis Boilley; at 7 p.m., Geoff Hicks.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. Curioso.
WINNIE'S PUB, Boston. Greg Lyons, Chris Voelker.
WORCESTER ARTIST GROUP (508-754-0545), 38 Harlow St., Worcester. Curtain Society, A Curious Ritual, Lovers and Other Monsters.
ZANZIBAR (451-1955), One Boylston Pl., Boston. Dick Syatt Singles Party.

SUNDAY

See Friday listings for phone numbers and addresses.
BOBO'S, Malden. Music by DJ.
BUNRATTY'S, Allston. "WAAF Presents . . . "
CANTARES, Cambridge. Afternoon jam session with Silas Jr. and the Hot Ribs.
CHRISTOPHER'S, Cambridge. Steve Key, Jon Svetkey.
CLUB M-80, Boston. Lambada Night.
CLUB III, Somerville. Amnesty International benefit with five bands.
COMMODORE PUB, Beverly. Dave McKenna, Gray Sargent.
CRICKET'S (720-5570), Faneuil Hall Marketplace, Boston. Brian Walkley Quartet.
GREEN STREET STATION, Jamaica Plain. Rice and Beans.
GROG, Newburyport. At 4 p.m., Mister Thing.
JOHNNY D'S, Somerville. Stroy Lives, Three Merry Widows.
LAI LAI RESTAURANT, Cambridge. At 1 p.m., Cantabrigia Jazz Ensemble; at 9 p.m., Joe Mulholland Sextet.
LE MERIDIEN, Boston. In Cafe Fleuri at 11 a.m.: the New Orleans Dixieland Jazz Trio.
MARKETPLACE CAFE, Boston. At 11 a.m., vocalist Melisa Hood.
MIDDLE EAST RESTAURANT, Cambridge. At 1 p.m., Leisure Demons; at 7:45 p.m., Treat Her Right's David Champagne, Mary Lou Lord, the Immortal's Frank and Angelo, Kip Martin.
MIDNIGHT COURT, Boston. T.F. Much.
NAKED CITY COFFEE HOUSE, (254-4478), 107 Brighton Ave., Allston. Improv and jazz.
OLD VIENNA KAFFEEHAUS, Westborough. Betsy Rose, Catie Curtis.
PAPILLON, Brookline. Micheal Andrew Frank.
PASSIM, Cambridge. Pat Humphries, Magpie.
THE RAT, Boston. Thee Hypnotics, Tad, Toadstool, Chloe.
RYLES, Cambridge. Upstairs: call for information. Downstairs: Igor Butman Quartet.
SIT 'N BULL PUB, Maynard. Call for information.
THE TAM, Brookline. Heidi and the Secret Admirers.
THEATRE LOBBY AT HANOVER STREET, Boston. "Rememberings," with cabaret singers Mike Palter and Lynn Jackson.
VENUS DE MILO (491-9595), 7 Lansdowne St., Boston. Brazil night.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Art Matthews Trio. In the Lobby Lounge: at 5 p.m., David Crohan.

MONDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Jimmy Pitsilas, Costas, Panos Bebedelis, with the Averof Dancers.
BUNRATTY'S, Allston. Scene to be Seen.
CANTARES, Cambridge. Chris "Stovall" Brown and Madelaine Hall.
CRICKET'S, Boston. Brian Walkley Quartet.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8 p.m., Suzanne Davis.
GREEN STREET STATION, Jamaica Plain. Storm Window, Carnal Carnival.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Mark Clayton.
MIDDLE EAST RESTAURANT, Cambridge. Robert Moore Quintet, Walter Sapp Quartet.
MIDNIGHT COURT, Boston. Keegan and O'Connor.
MIDWAY CAFE, Jamaica Plain. Ram Cat.
PEARL STREET, Northampton. Helios Creed.
RYLES, Cambridge. Upstairs: Tower Jam '90. Downstairs: Toy Moon.
THE TAM, Brookline. Tam Jam with Glenn Shambroom.
T.T. THE BEAR'S PLACE, Cambridge. Doshie Powers, Knots and Crosses, Al Peterson.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Art Mathews Trio. In the Lobby Lounge: at 5 p.m., David Crohan.
WINDJAMMER, Newton. Appearing Nitely.

TUESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Freddy Elias Ensemble; dancing by Troupe Shamoosi and Salisa.
BUNRATTY'S, Allston. Defiance, Val Raven, Crash Palace.
CANTARES, Cambridge. The Cantares Band.
THE CHANNEL, Boston. Dirty Looks, Live Wire, Ivy Stone, Mayschild, Boa (18+ show).
CITI (262-2424), 15 Lansdowne St., Boston. Ian McCulloch, Ultra Vivid Scene.
COPLEY PLAZA HOTEL, Boston. Montgomery, Plant, and Stritch.
GREEN STREET STATION, Jamaica Plain. Open Mike with Ed Hyde and the Streak o' Lightnin' Boyz.
JOHNNY D'S, Somerville. Greg Greenway, Hugh Moffatt.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8 p.m., Bob Winter.
LAI LAI RESTAURANT, Cambridge. Jazz jam session.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., James Brough; at 8:30 p.m., Frank Fuller Drums and Friends.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Sean Hurley.
MIDDLE EAST RESTAURANT, Cambridge. Helios Creed, Green Magnet School, Grifters, End of Your Miserable Existence.
MIDNIGHT COURT, Boston. Keegan and O'Connor.
NECCO PLACE, Boston. "WFNX Boston Rocks," with Seka, King Moon Razor.
PAPILLON, Brookline. Shawn Williams and Simply Zet.
PEARL STREET, Northampton. Clarence "Gatemouth" Brown.
REGATTABAR, Cambridge. Laszlo Gardony Trio with Mick Goodrick.
RYLES, Cambridge. Upstairs: Dangerous Liaison. Downstairs: Bruce Bartlett Trio.
SCULLERS, Boston. Jim Porcella and friends.
THE TAM, Brookline. Regulars.
T.T. THE BEAR'S PLACE, Cambridge. Gasoline Gang.
UNION STREET, Newton Centre. Crash Landing.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WINDJAMMER, Newton. Appearing Nitely.

WEDNESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Panos Bebedelis and Elani Saranti; dancing by Phaedra and Salisa.
AXIS, Boston. Sanctuary, Fates Warning, Dead On, Auditory Imagery .
BUNRATTY'S, Allston. Laughing Academy, Carolinas.
CAMBRIDGE BREWING CO. (776-1366), 1 Kendall Sq., Cambridge. Dillon Bustin.
CANTARES, Cambridge. Jam session, with Buddy Johnson and Weeping Willy.
THE CHANNEL, Boston. EXP, Mr. Flood's Party, Citizen Atom, Pop Roulette, Tenebrism, Fade to Black.
CLUB M-80, Boston. Euro-House.
CLUB III, Somerville. Rip Off, Rising Sun, the Choice.
COMMODORE PUB, Beverly. Sandy Berman open jam session.
COPLEY PLAZA HOTEL, Boston. Montgomery, Plant, and Stritch.
EDIBLE REX, Billerica. Trip Wire, Cynamon Gypsy, Outta Bounds.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8 p.m., Bob Winter.
GREEN STREET STATION, Jamaica Plain. Ginger Butkis, Mosaic, Vestrymen, Electric Blanket.
GROUND ZERO, Cambridge. Chadbourne, Baptist Church (18+ show).
GROVER'S, Beverly. New band night.
HUB CLUB, Boston. Music by DJs Malik and Paul and dancing for voguers/hip-hoppers.
JOHNNY D'S, Somerville. Muzsikas, from Hungary.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LAI LAI RESTAURANT, Cambridge. 17-piece Boston Jazz Orchestra.
LENOX HOTEL, Boston. At 5:30 p.m., David Huggins; at 8:30 p.m., Mark Andersen.
MAN RAY, Cambridge. Progressive and alternative dance music (over-18 night).
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Mark Clayton; at 8 p.m., the Bob Talalla Quartet.
MIDDLE EAST RESTAURANT, Cambridge. Shirley Lewis Expeeriance.
MIDNIGHT COURT, Boston. Starmakers.
MIDWAY CAFE, Jamaica Plain. Folk Music Jamboree with open mike.
NAKED CITY COFFEE HOUSE, Allston. Open mike night.
NIGHTSTAGE, Cambridge. Map of the World, Whoville.
PAPILLON, Brookline. Rob Marino.
PARADISE, Boston. Lenny Kravitz.
PEARL STREET, Northampton. Dance music by DJ Betsey.
REGATTABAR, Cambridge. Ernestine Anderson.
RYLES, Cambridge. Upstairs: Jane Miller Quartet. Downstairs: Leo Quintero Group.
SCULLERS, Boston. Standard Procedure.
THE TAM, Brookline. Young Neal and the Vipers.
T.T. THE BEAR'S PLACE, Cambridge. Navy Blue Nun, Barking Brains, Marlenas.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WINDJAMMER, Newton. Appearing Nitely.

THURSDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Panos Bebedelis; dancing by Elani Saranti.
AXIS, Boston. Allanah Myles, In the Pink (18+ show).
BOBO'S, Malden. Music by DJ.
BOSTON HARBOR HOTEL, Boston. The Ray Santisi Trio.
BUNRATTY'S, Allston. Incredible Casuals, Tax Collectors, Chance and the Crashers.
CANTARES, Cambridge. Silas Jr. and the Hot Ribs.
THE CHANNEL, Boston. Savage Cabbage, Mosaic, Brave New World, John Tamilio and the Scream, Scuff, Pigs.
CHRISTOPHER'S, Cambridge. Adrienne, Shawn Williams and Suzette Santillan.
CLUB M-80, Boston. Calypso Hurricane.
CLUB III, Somerville. Honking Mallards, JP Expression, Blue Haven.
COMMODORE PUB, Beverly. Jimmy Mazzy and friends.
COPLEY PLAZA HOTEL, Boston. Montgomery, Plant, and Stritch.
ED BURKE'S, Boston. Black Water Junction, Big Hot Sun.
EDIBLE REX, Billerica. Reality, the Reign, Mr Flood's Party (18+ show).
FOUR SEASONS HOTEL, Boston. At 5 p.m.: Bert Seager, at 8 p.m. Bob Winter.
GREEN STREET STATION, Jamaica Plain. Groinoids, King Moon Razor, Subjugator, HOB.
GROG, Newburyport. Boobaloo Swamis.
GROVER'S, Beverly. Tumblers.
HUB CLUB, Boston. Afterwork jazz with the Larry Watson Quartet, with a fashion show.
JAZZ HAUTE CAFÉ, Beverly. Bert Seager Quintet.
JOHNNY D'S, Somerville. Chuck, Judy's Tiny Head.
JOSLYN'S, Sudbury. Mark Greel Trio.
THE JUMBO, Somerville. Public Alley, Under Fire, Krimzin Daun.
LAI LAI RESTAURANT, Cambridge. Cercie Miller, Carolyn Ritt Quartet.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Mark Andersen.
MARKETPLACE CAFE, Boston. At 4 p.m., pianist Sean Hurley.
MIDDLE EAST RESTAURANT, Cambridge. Last Stand, Johnny and the Jumper Cables, Voodoo Dolls, Eight Balls, Mente, Carnal Carnival.
MIDNIGHT COURT, Boston. MacMurphy's.
MIDWAY CAFE, Jamaica Plain. Dirtleg Band.
NAKED CITY COFFEE HOUSE, Allston. Cargo of Despair, Colin Justin, Bob Blue.
NECCO PLACE, Boston. Progressive "House" dance music.
NIGHTSTAGE, Cambridge. Clarence "Gatemouth" Brown.
OLD IRISH ALEHOUSE (329-6034), Rtes. 1 and 109, Dedham. Harvest Home, Reunion.
OLD VIENNA KAFFEEHAUS, Westborough. Open mike with John Sheldon.
PAPILLON, Brookline. Jonathan Schomaker.
PEARL STREET, Northampton. Michael Penn, Toad the Wet Sprocket.
RACHAEL'S (227-0800) Marriott Long Wharf, Boston. Beach Party with DJ Matt Siegel of WXKS FM.
REGATTABAR, Cambridge. Ernestine Anderson.
Continued on page 34

Clubs

passim
THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 492-7679
Passim is a nationally recognized folk/acoustic club presenting top name folk talent in an intimate setting

Fri., March 23 - Sun., March 25 PAT HUMPHRIES AND MAGPIE	Fri., April 6 - Sun., April 8 GARNET ROGERS plus DOUG McGARTHUR
Fri., March 30 - Sun., April 1 BILL STAINES plus ORRIN STAR	Wed., April 11 SILEAS
Thurs., April 5 CAROL McCOMB AND BOB FRANKE	Friday, April 13 thru Sunday, April 15 CHRIS SMITHER

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Fri., March 23 THINK TREE WOMB TO TOMB • TECH NOIR	Wed., March 28 LAUGHING ACADEMY THE CAROLINAS • THE VOID
Sat., March 24 THE NEIGHBORHOODS THE BRISTOLS • ONE HORSE OPERA	Thurs., March 29 THE INCREDIBLE CASUALS THE HENDERSONS • CHANCE & CRASHERS
Sun., March 25 WAAA Presents from NY THE WHYOS CLAUDE REINS NINE ONE ONE • FACELESS CROWD Starts at 8:00pm	Fri., March 30 IN THE PINK JET BLACK DELILAH • RIDE 'EM HIGH
Tues., March 27 DEFIANCE VALRAVEN • CRASH PALACE	Sat., March 31 CHUCKLEHEAD & THE BOZO PATROL SHE CRIED • FLOATING BOATS

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3/23 Friday	WESTMORELANDS WHO BE DAT • RUMBLE CLUB CRAB DADDY • WORLD OF FORM 18+/FOC 21+ 57/TIX AXIS ONLY!
3/28 Wednesday	SANCTUARY 18+ FATES WARNING • DEAD ON AUDITORY IMAGERY TIX AT AXIS NIGHT OF SHOW
3/29 Thursday	ALLAHNAH MYLES 18+ IN THE PINK ???/TICKETMASTER
3/30 Friday	FIGURES ON A BEACH 18+ VOW OF SILENCE • S.O.V. LIFE IN BETWEEN TIX AT AXIS ONLY
3/31 Saturday	Pre-x-nite poetry reading with JIM CARROLL 21+ TIX AT AXIS ONLY
4/4 Wednesday	ELECTRIC ANGELS 18+ STRAIT JACKIT Post GUN SHOW Party
4/5 Thursday	RED LORRY/ YELLOW LORRY 18+ TICKETMASTER
4/6 Friday	SEVERED HEADS 18+ MC 900 FT JESUS
4/18 Wednesday	B.A.L.E. 18+ Best Guitarist Contest
4/19 Thursday	TRAGICALLY HIP 18+
4/20 Friday	RENEGADE SOUNDWAVE DEL AMITRI Early Show
4/21 Saturday	Early Show MICHAEL MCCLURE & RAY MANZAREK PRE X-NIGHT
4/28 Wednesday	DOG HOUSE 18+ Record Release Party

Wed. Heavy Metal Co-sponsored by WAAF and Jagermeister

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Clubs

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Boston's best live rock
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Friday, March 23
From NEW ORLEANS:
the Radiators
with special guests RAMCAT
$9.50 DJ Todd

Saturday, March 24
BLACK UHURU
with special guests SHY 5
$11.75/12.75 DJ The Black Star Liner

Tuesday, March 27 18+
Dirty Looks
with LIVEWIRE IVY STONE MAYSCHILD BOA
$5.00/6.00 DJ WBCN's Metal Mike

Wednesday, March 28
NUMUSIKREVUE
featuring
EXP • MR. FLOOD'S PARTY
CITIZEN ATOM • POP ROULETTE
TENEBRISM • FADE TO BLACK
$3.75 DJ Todd

Thursday, March 29
CHANNEL ALLSTARS
featuring
SAVAGE CABBAGE • MOSAIC
BRAVE NEW WORLD • SCUFF

Friday, March 30
WFNX 101.7 Special Edition! BOSTON ROCKS
BULLET LAVOLTA
PRONG • HALLOW HAYDAY
JONES VERY • STILL LIFE
$5.75/6.75 MC Juanita The Scene Queen

Saturday, March 31
THE FOOLS
with special guests PARADE
MORGAN STU • IN 2 DEEP
$6.75/7.75 KID SIMPLE DJ Todd

Sunday, April 1 18+
JUNKYARD
with special guests
THE BLACK CROWES
HAMMERSMITH
$6.50/7.50 DJ Metal Mike

Thursday, April 5
"Shake, Rattle & Rock: The Wellmet Project"
THE NEIGHBORHOODS
THE TITANICS
DOGZILLA • ONE HORSE OPERA
$7.50 DJ Todd

Friday, April 6 93.7 WCGY
JOHN CAFFERTY & THE BEAVER BROWN BAND
$6.75/7.75 DJ Todd

COMING SOON...
PIECES
18+ THE BIG F
THE MACHINE
The Pink Floyd Show
OUTLAWS/TOY CALDWELL
ALPHA BLONDY
18+ VINNIE MOORE

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• Saturday • AL HALLIDAY & THE HURRICANES
• Wednesday • BARRENCE WHITFIELD & THE SAVAGES
• Thursday • T.F. MUCH
• Friday • JIM PLUNKETT
• Saturday • FAT CITY
PROPER ID & DRESS REQUIRED

The Tam

Lunch Mon.-Sat., 11:30-3 pm
Dinner Sun.-Fri., 5:30-10 pm
Saturday, 5-10 pm
Sun., Brunch 11-3:15 pm
We now serve dinner until 10 pm!
Gift Certificates available
Friday, March 23
THOM ENRIGHT & THE SPOT FINDERS
Saturday, March 24
THE BAND THAT TIME FORGOT
Sunday, March 25
HEIDI & THE SECRET ADMIRERS
Monday, March 26
TAM JAM W/ GLEN SHAMBROOM
ALL MC SCIANS WELCOME
Tuesday, March 27
THE REGULARS
Wednesday, March 28
DAVE HOWARD
formerly with Young Neal & The Vipers
AND THE HIGH ROLLERS
Thursday, March 29
HIGH FUNCTION
Friday, March 30
THE PREMIERS
Coming:
Sat., March 31
The Icemen
Tues., April 3
The Young Rationals
1648 Beacon St.
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60 Beautiful Dancing Girls using 4 Stages at once
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The South Shore's Newest 18+ Rock & Dance Club (formerly This Place)
Fri., & Sat., March 23 & 24
TOP 40 DANCE PARTY
Sun., March 25 • All ages
Doors open noon - close at 1 am
BENEFIT FOR THE FINNISH CHURCH
12 BANDS
Wednesday, March 28
ULTERIOR MOTIVE
WHAT • THE CONDITION
Thurs., March 29
FRIDAYS CHILD
NAPAJ
Fri., & Sat., March 30 & 31
TOP 40 DANCE PARTY
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ONE NECCO PLACE BOSTON 426-7211
Friday, March 23
CM Productions presents URBAN RITUALS
THE STRING TRIO OF NEW YORK
$8.50/10.00 8:00 & 11:00 pm
Saturday, March 24
FAT CITY
with special guests
CHUCK MORRIS & THE SIDEWALK BLUES BAND
$6.75/7.75 8:00 pm
Tuesday, March 27
WFNX 101.7 BOSTON ROCKS
SEKA
with KING MOON RAZOR
MC Juanita The Scene Queen
$3.75 8:00 pm
Wednesday, March 28
91.9 WUMB Acoustic Images
featuring
LORRAINE LEE & BENNETT HOWARD
$4.75/5.75 8:00 pm
Thursday, March 29
THE HOUSE NATION
"Where every creed and race has an equal place"
DANCE PARTY! with host
DJ JIDE MAX
$8.00 8:00 pm
Friday, March 30
CM Productions presents URBAN RITUALS
Former Captain Beefheart Guitarist
GARY LUCAS
with guests SARAH LAUGHS
$8.50/10.00 8:00 & 11:00 pm

Continued from page 33

Quartet. Downstairs: Lucio Godoy Group.
SCULLERS, Boston. Herb Ellis Trio.
THE TAM, Brookline. High Function.
THEATRE LOBBY AT HANOVER STREET, Boston. Free cabaret show.
T.T. THE BEAR'S PLACE, Cambridge. Valkyrie, Sara Laughs, Virginia Dares.
UNION STREET, Newton Centre.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., David Crohan.
WINDJAMMER, Newton. Appearing Nitely.

FRIDAY

See the previous Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Music by Panos Bebedelis and Harry Dedrosian; dancing by Amber and Salisa.
AXIS, Boston. Figures on a Beach, Vow of Silence, SOV (18+ show).
BOBO'S, Malden. Music by DJ.
BUNRATTY'S, Allston. In the Pink, Ride 'em High.
CANTARES, Cambridge. The Cantares Band.
THE CHANNEL, Boston. Bullet LaVolta.
CHRISTOPHER'S, Cambridge. Loiterers, Brian Washburn.
CLUB M-80, Boston. Alumnae Night.
CLUB III, Somerville. Taylor Made, Men of Clay.
COMMODORE PUB, Beverly. Standard Procedure Band with Paula Cole.
COPLEY PLAZA HOTEL, Boston. Montgomery, Plant, and Stritch.
DOC'S PLACE, Boston. Jose Ramos and the Special Blend Band.
ED BURKE'S, Boston. Sugar Ray and the Bluetones, One-Eyed Jacks.
EDIBLE REX, Billerica. Pousette Dart Band, Lightening Rose.
GREEN STREET STATION, Jamaica Plain. King Carcas and the screening of *My Degeneration*, Dam Builders, Toxic Narcotic.
GROG, Newburyport. Great Rubber Band.
GROUND ZERO, Cambridge. Young Gods, Deception Bay (18+ show).
GROVER'S, Beverly. Tribe.
HUB CLUB, Boston. International Night with DJ and live band.
JACOB WIRTH'S, Boston. Piano sing-along with Mel Stiller.
JAZZ HAUTE CAFÉ, Beverly. Bert Seager Quintet.
JOHNNY D'S, Somerville. Luther "Guitar Jr." Johnson.
JOSLYN'S, Sudbury. Nimbus Jazz Trio with Jerry Bergonzi.
THE JUMBO, Somerville. Cocchiaro, Taupier.
LAI LAI RESTAURANT, Cambridge. Frank Wilkins & Visions.
LE MERIDIEN Boston. In Cafe Fleuri: the Joe Morocco Quartet. In Julien: pianist David Croham.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; and 8:30 p.m., Mark Andersen.
LOGAN AIRPORT HILTON, East Boston. Al Vega Trio.
MAN RAY, Cambridge. Progressive and alternative dance music.
ME & THEE COFFEEHOUSE, Marblehead. Patty Larkin.
MIDDLE EAST RESTAURANT, Cambridge. At 7 p.m., Ben Mutscher Quartet; at 10 p.m., Greek music.
MIDNIGHT COURT, Boston. MacMurphy's.
MIDWAY CAFE, Jamaica Plain. Derf McHeeton Band.
NAMELESS COFFEE HOUSE, Cambridge. Open mike night with Raelinda Woad.
NECCO PLACE, Boston. "Urban Rituals"series continues, with Gary Lucas, Sarah Laughs.
NIGHTSTAGE, Cambridge. Pieces of a Dream.
OLD VIENNA KAFFEEHAUS, Westborough. Ronnie Gilbert, Libby McLaren, Jan Luby.
PAPILLON, Brookline. Tony Wolff Trio.
PARADISE, Boston. Michael Penn, Toad the Wet Sprocket.
PASSIM, Cambridge. Bill Staines, Orrin Star.
PEARL STREET, Northampton. Equalities.
THE RAT, Boston. Call for information.
REGATTABAR, Cambridge. Ernestine Anderson.
RYLES, Cambridge. Upstairs: El Eco. Downstairs: Herman Johnson Quartet.
SCULLERS, Boston. Herb Ellis Trio.
SIT 'N BULL PUB, Maynard. Linda Chorney Band.
THE TAM, Brookline. Premiers.
THEATRE LOBBY AT HANOVER STREET (227-9872), 216 Hanover St., Boston. In the afternoon, free cabaret show. At night, Mike Palter and Lynne Jackson.
T.T. THE BEAR'S PLACE, Cambridge. Big Clock, Two Back Yards.
UNION STREET, Newton Centre. Music by DJ.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: the Larry Watson Quartet. In the Lobby Lounge: at 5 p.m., Alexis Boilley, at 7 p.m. Art Matthews.
WILLOW JAZZ CLUB, Somerville. Call for information.
WINDJAMMER, Newton. Appearing Nitely.
WINNIE'S PUB, Boston. Batscha Brown Quartet.
WORCESTER ARTIST GROUP, Worcester. Magenta Light, Paul Gwaiazdowski.

Comedy

FRIDAY

CANTARES, 15 Springfield St., Cambridge. At 8 p.m., improvisational comedy with Guilty Children. Call 648-5963 for reservations.
CATCH A RISING STAR (661-9887), 30 JFK St., Harvard Sq., Cambridge. At 8:30 p.m. and 11 p.m., Cathy Ladman, Leo T. Baldwin, Brian Longwell.
COMEDY CLUB UPSTAIRS at the Charles Playhouse (482-2227), 78 Warrenton St., Boston. Call for information.
COMEDY CONNECTION (391-0022), 76 Warrenton St., Boston. At 8:30 and 10:30 p.m., Jimmy Smith, Billy Jaye, Danny Scannel.
DICK DOHERTY'S CASA DI COMEDY HAVERHILL, (508) 521-0544), Michaelangelos Restaurant, 600 River St., Haverhill. At 9 p.m., Steve Trilling, Bruce Teal, George Maxx.
DICK DOHERTY'S COMEDY VAULT (267-6626), 124 Boylston St., Boston. At 10 p.m., Angry Tuxedos Improv Company with Tom Dunham, Todd Parker.
DUCK SOUP COMEDY NIGHTCLUB (695-9922), Wilbur Theatre, 246 Tremont St., Boston. At 9:30 p.m., Frank Santorelli, Brian Powers.
NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. At 8, 10, and 11:30 p.m., Don Gavin, Mark Maron, Richard Voss.
STEVIE D'S (508-777-7386), Rte. 114, Middleton. At 9 p.m., D.J. Hazard, Dave Barbuto, Dave Fitzgerald.
STITCHES (424-6996), 835 Beacon St., Boston. At 6:30 p.m., "R-rated" hypnotist Frank Santos (18+ show); at 8:30 and 10:30 p.m., Earl Reed, Billy Martin, Jay Charbonneau.

SATURDAY

See Friday listings for phone numbers and addresses.
CANTARES (648-5963), Cambridge. At 8 p.m., Guilty Children. See listing for Fri.
CATCH A RISING STAR, Cambridge. At 7:30, 9:45 p.m., and midnight, Cathy Ladman, Leo T. Baldwin, Brian Longwell.
CHATTERLY'S COMEDY CLUB (227-0828), 200 Atlantic Ave., Boston. Stand-up comedy at 10 p.m.; call for information.
COMEDY CONNECTION, Boston. At 7, 9, and 11:15 p.m., Jimmy Smith, Billy Jaye.
DICK DOHERTY'S CASA DI COMEDY HAVERHILL, Haverhill. At 8 and 10:30 p.m , Steve Trilling, Bruce Teal, George Maxx.
DICK DOHERTY'S COMEDY VAULT, Boston. At 8:45 and 11 p.m., Dick Doherty, Tom Dunham, Jim Lauletta, Dan Schlossberg.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 8:45 and 10:45 p.m., Frank Santorelli, Brian Powers.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., Don Gavin, Mark Maron, Richard Voss.
PLAY IT AGAIN SAM'S (232-4242), 1314 Comm. Ave., Brighton. At 9 and 11:15 p.m., Mike Donovan, the Angry Tuxedos, Joe Rogan.
STEVIE D'S, Middleton. At 6:15, 8:15, and 10:30 p.m.,.D.J. Hazard, Dave Barbuto, Dave Fitzgerald.
STITCHES, Boston. At 9 and 11 p.m., Earl Reed, Marcie Rose, Jay Charbonneau.

SUNDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Cathy Ladman, Leo T. Baldwin, Brian Longwell.
COMEDY CONNECTION, Boston. At 8:30 p.m., Billy Jaye, Danny Scannell, Dan Rosen.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 8:45 p.m., Frank Santorelli, Brian Powers.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kevin Knox, Larry Reppucci, Mark Maron, Richard Voss.
STITCHES, Boston. At 9 and 11 p.m. At 9 p.m., open-mike night, with Steve Trilling.

MONDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CONNECTION, Boston. At 8:30 p.m., the Anthony Clark Show with guest host Jimmy Smith.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., open-mike night, with Billy Martin.

TUESDAY

See Friday listings for phone numbers and addresses.
BURLINGTON MARRIOT (229-6565), Diamond Lounge, Rte. 128 and 3A, Burlington. Call for information.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CONNECTION, Boston. At 8:30 p.m., Jimmy Smith.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Paul D'Angelo, Jim Lauletta, Billy Martin, Joe Dicaprio.
STITCHES, Boston. At 9 p.m., "R-rated" hypnotist Frank Santos (18+ show).

WEDNESDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., John Riggi, Brian Kiley, Rich Gustus.
COMEDY CONNECTION, Boston. At 8:30 p.m., Billy Martin, Peter Berman.
MALLSIDE RESTAURANT AND LOUNGE, 166 Everett Ave., Chelsea. At 9:30 p.m., Charlie Hall, Johnny Pizzi, Dave Fitzgerald.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., George MacDonald, Dave Fitzgerald, Kevin Flynn, Joe Dicaprio.
STITCHES, Boston. At 9 p.m., Anthony Clark, Brian Kiley, Mark Maron (18+ show).

THURSDAY

See Friday listings for phone numbers and addresses.
CANTARES, Cambridge. At 8 p.m., comedy sketches with the Act.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., John Riggi, Brian Kiley, Rich Gustus.
COMEDY CONNECTION, Boston. At 8:30 p.m., Rich Ceisler, Billy Martin, and the J.J. Wright Show.
DICK DOHERTY'S COMEDY VAULT, Boston. At 9 p.m., "Magic Boston," magic open-mike night with host Bruce Teal.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 8:45 p.m., Rich Ceisler, Dan Spencer.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kevin Knox, Jackie Flynn, Anthony Clark, Joe Dicaprio.
STEVIE D'S, Middleton. At 9 p.m., Marcie Rose, Jim Lauletta, Jimmy Dunn.
STITCHES, Boston. At 9 p.m., Kevin Flynn, Paul D'Angelo, Grant Taylor (18+ show).

FRIDAY

See the previous Friday listings for phone numbers and addresses.
CANTARES (648-5963), Cambridge. At 8 p.m., Guilty Children. See listing for previous Fri.
CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., John Riggi, Brian Kiley, Rich Gustus.
COMEDY CONNECTION, Boston. At 8:30 and 10:30 p.m., Rich Ceisler, Billy Martin, Mark Maron.
DICK DOHERTY'S CASA DI COMEDY HAVERHILL, Haverhill. At 9 p.m., Mike Donovan, Dick Doherty, Tom Dunham.
DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Angry Tuxedos Improv Company with Rob

Printz, John Priest.
DUCK SOUP COMEDY NIGHTCLUB, Boston. At 9:30 p.m., Rich Geisler, Can Spencer, Jackie Flynn.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., Steve Sweeney, Anthony Clark, Joe Dicaprio.
STEVIE D'S, Middleton. At 9 p.m., Jim Lauletta, Jimmy Dunn.
STITCHES, Boston. At 6:30 p.m., "R-rated" hypnotist Frank Santos (18+ show); at 8:30 and 10:30 p.m., Larry Myles, Chance Langton, George MacDonald.

Dance

PARTICIPATION

FRIDAY

AMERICAN/ENGLISH COUNTRY DANCE PARTY begins at 7:30 p.m. at the Masonic Hall, 1950 Mass. Ave., Cambridge. Admission $4; call 454-1340.
"SPRING EQUINOX DANCES OF UNIVERSAL PEACE," circle dances honoring the religious traditions of the world, begin at 7:30 p.m. at the Firehouse Arts Center, 659 Center St., Jamaica Plain. Sponsored by the Sufi Order. Donation $5; call 522-0800.
BASIC INTERNATIONAL FOLK DANCE, sponsored by the Folk Arts Center, begins at 8 p.m. every Fri. at the United Methodist Church, 421 Common St., Belmont. Admission $4.50, $4 for students; call 491-6084.
BULGARIAN DANCING begins at 7:30 p.m. on the 1st floor of Boylston Hall, Harvard University, Cambridge. Call 547-9727 for more information.
BOB THOMAS SWING AND BALLROOM DANCES begin at 9:30 p.m. tonight and tomorrow with instruction at 8:30 p.m., at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.
SMOKE- AND ALCOHOL-FREE DANCE begins at 8:30 p.m. at the Joy of Movement, 5 Main St., Watertown. Admission $5; call 522-6834.
DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. at the Morgan Hotel, the Lynnway, Lynn. Admission $5, $3 before 8:30 p.m.; call 579-2315.
EXPERIENCED SCANDINAVIAN DANCE begins at 8 p.m. at the Mary Flynn Murphy Dance Studio, 1192 Broadway, Somerville. Admission $4, $2 for students; call 277-2496.

SATURDAY

BOSTON GAY AND LESBIAN CONTRA GROUP sponsors a smoke- and alcohol-free country dance, with caller Chris Ricciotti, at 8 p.m. at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Admission $5; call 729-8206.
GAY, LESBIAN, AND BISEXUAL '40s AND '50s DANCE, sponsored by Gladdance at the Boston Center for the Arts, begins at 8:30 p.m. at 551 Tremont St., 4th floor, studio 406, Boston. Admission $6.
"THE DANCE," sponsored by Positive Directions and the Boston Living Center for the HIV/AIDS community, begins at 9 p.m. at the Boston Living Center, 140 Clarendon St., 7th floor. Free; call 236-1012.
BALLROOM DANCE PARTY begins at 8:30 p.m. tonight at the Phillips Congregational Church, 111 Mt. Auburn St., Watertown. Admission $6; call (508) 875-1007.
THE SINGLES LIFE sponsors dances tonight and Fri. the 30th at 8 p.m. tonight at the VFW, Vernon St., Tewksbury. Admission $5; call 891-3750.
"DRUM AND DANCE SATURDAY" begins at 7:30 p.m. at the Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Participants are encouraged to bring drums and shakers. Admission $5; call 494-2407 (days) or 734-4115 (eves.).
INTERNATIONAL FOLK DANCE PARTY begins at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Admission $5, $4 for members; call 891-6084.
CONTRAS AND SQUARES, with caller Walter Lenk, begin at 8 p.m. at Scout House, 74 Walden St., Concord. Admission $4.50; call 547-7781.
BOB THOMAS SWING DANCE. See listing for Fri.

SUNDAY

ISRAELI FOLK DANCE begins at 8 p.m. at Harvard-Radcliffe Hillel, 74 Mt. Auburn St., Cambridge. Admission $2, $1 for students; call 495-4696.
ISRAELI DANCE begins at 7:30 p.m. at the Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton Centre. Admission $3; call 965-7410, x167.
SCOTTISH COUNTRY DANCE begins at 6:30 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $2; call 864-8945.
"VINTAGE SOCIAL DANCE," with instruction by the Commonwealth Vintage Dancers, begins at 8 p.m. at the Church of Our Saviour, 21 Marathon St., Arlington. Admission $4; call 648-0840.
DICK SYATT SINGLES HOTLINE DANCE PARTIES begin at 8 p.m. at Zanzibar, Boylston Pl., Boston, and at the Sheraton Lexington Inn, exit 30B off Rte. 128, Lexington. Admission $5, $3 before 8:30 p.m.; call 579-2315.

MONDAY

SCOTTISH COUNTRY DANCE, sponsored by the Royal Scottish Country Dance Society, begins at 8:15 p.m. at 7 Temple St., Central Sq., Cambridge. Admission $4; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS DANCE, with caller Tony Parkes and music by Yankee Ingenuity, begins at 7:30 p.m. at Scout House, 74 Walden St., Concord. Admission $4.50; call 643-3726.
ISRAELI FOLK DANCE runs from 8 to 10:30 p.m. at Temple B'nai Moshe, 1845 Comm. Ave., Brighton. Admission $2; call 787-4381.

TUESDAY

NEW ENGLAND SQUARES AND CONTRAS DANCE begins at 8 p.m. at St. John's Methodist Church, 80 Mt. Auburn St., Watertown. Soft-soled shoes required. Admission $5; call 354-1340.
DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. at the Palace, Rte. 99, Saugus. Admission $5, $3 before 8:30 p.m.; call 579-2315.

WEDNESDAY

ENGLISH COUNTRY DANCE and ritual dancing, with music by Bare Necessities and Zealand, begins at 8 p.m. at St. John's Episcopal Church, 80 Mt. Auburn St., Watertown. Admission $4.75; call 354-1340.
HUNGARIAN FOLK DANCE with instruction begins at 8:15 p.m. at the Mary Flynn Murphy Dance Studio, 1192 Broadway, Somerville. Admission $4; call 776-7314.
INTERNATIONAL FOLK DANCE runs from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Admission $3; call (508) 872-4110.
"DANCE FREEDOM," dancing in a smoke-and-alcohol-free environment, begins at 7:30 p.m. at First Congregational Church, 11 Garden St., Cambridge. Admission $5; call 522-6834.
DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. at the Vista International Hotel, exit 27A off Rte. 128, Waltham. Admission $5, $3 before 8:30 p.m.; call 579-2315.

THURSDAY

EXPERIENCED INTERNATIONAL FOLK DANCE begins at 8:30 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Admission $4.75; call 491-6084.
NEW ENGLAND SQUARE AND CONTRA DANCES begin at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Admission $4; call 484-4065.
SCOTTISH COUNTRY DANCE begins at 8 p.m. at the Universalist Church, 211 Bridge St., Salem. Admission $2; call (508) 745-2229.

FRIDAY

THE SINGLES LIFE "DANCE OF THE DECADE" begins at 8 p.m. tonight at the Jackson Suite, 114 Centre St., Rte. 60, Malden. Admission $6; call 891-3750.
SCOTTISH COUNTRY DANCING begins at 8 p.m. at the First Parish Unitarian Church, Weston. Admission $4; call 259-9566.
BASIC INTERNATIONAL FOLK DANCE. See listing for previous Fri.
THE SINGLES LIFE. See listing for previous Fri.
BULGARIAN DANCING. See listing for previous Fri.
BOB THOMAS SWING DANCE. See listing for previous Fri.
SMOKE- AND ALCOHOL-FREE DANCE. See listing for previous Fri.
DICK SYATT SINGLES HOTLINE DANCE PARTY. See listing for previous Fri.

PERFORMANCE

FRIDAY

BENITA BIKE'S DANCEART COMPANY presents a "Double Take" program at 7 p.m. at the Diamond Middle School auditorium, 99 Hancock St., Lexington. Program includes Bike's *Percussion Suite* and *Womansong* , and *Brittany*, followed by an open discussion about the performances. Admission $4, $2 for seniors and children; call 899-9348.
SCOTTISH HIGHLAND DANCE CONCERT, featuring Laura Scott, begins at 8 p.m. at the Calvary United Methodist Church, 300 Mass. Ave., Arlington. Live fiddle, bagpipe, and guitar music. Tickets $5; call 322-8161.

SATURDAY

LYCEUM FOLK DANCERS OF GREECE perform tonight at the University of Lowell (admission $15, $10 for students; call 508-934-4444). The Lyceum dancers perform Mon. at the Maliotis Center, Hellenic College Brookline (admission $20; call 522-2800). Both performances begin at 8 p.m.
SEMAPHORE DANCETHEATRE performs "After Which War," choreographed by Janice Margolis, with texts by Thomas Frick, and music by James Woodman. Performances begin tonight at 8 p.m., and tomorrow at 5:30 p.m. at the Fogg Art Museum, 32 Quincy St., Cambridge. Admission $5; $4 for students and seniors; call 495-4544.

SUNDAY

SEMAPHORE DANCETHEATRE. See listing for Sat.

MONDAY

LYCEUM FOLK DANCERS OF GREECE. See listing for Sat.

THURSDAY

BOSTON BALLET presents "Repertory III: Choreographers' Celebration," featuring world premieres by Monica Levy and David Bintly, and George Balanchine's *Theme and Variations*. through Apr. 8 at the Wang Center for the Performing Arts, 270 Tremont St., Boston. Curtain times this week are at 7 p.m. tonight, and 8 p.m. tomorrow. Tickets $10.50-$46.50; call 964-4070.

FRIDAY

MANDALA FOLK DANCE ENSEMBLE performs at 8 p.m. tonight and tomorrow, and at 2 p.m. on Sun the 1st at John Hancock Hall, 180 Berkeley St., Boston. Tickets $6.50-$17.50; call 868-3641.
BOSTON BALLET. See listing for Thurs.

Events

FRIDAY

LITTLE FLAGS THEATRE PRESENTS *AH WOMEN!*, a musical revue of the works of playwright Maxine Klein and composer James Oesterich, directed by David Carl Olson. Curtain times are at 8 p.m. tonight and tomorrow at the UMass/Boston Park Square Campus, 100 Arlington St., Boston. Tickets $8-$12; call 576-2800.
"BROTHER RED: AIDS, HOPE, HEALING," one black family's story about the struggle with AIDS, is

Continued on page 36

Clubs

at City Limits
"THE BEST IN ORIGINAL ROCK-N-ROLL"
Every Monday
T.H. AND THE WRECKAGE
MR. T. LOOBY'S PARTY
Sat., March 24
FARRENHEIT
SPLIT RISK • FANTASIA
Thurs., March 29
THE CADS
Friday, March 30
THE FAT CITY BAND
Sat., March 31
THE STOMPERS
THE GORDONS • THE RISING SUN
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WORLD MUSIC NIGHT
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BARRENCE WHITFIELD & THE SAVAGES
BIM SKALA BIM
THE CAVEDOGS
RAINDOGS
THINK TREE
TRIBE
THE BOSTON PHOENIX/WFNX BEST MUSIC POLL LIVE CONCERT
TICKETS $12.50 in advance
$15.00 day of show
Doors open at 7:30. Show starts at 8:30. Tickets available at all Ticketmaster locations or charge by phone (617) 931-2000. Tickets available at Citi/Axis night of show only
ALL PROCEEDS TO BENEFIT NEW ENGLAND EARTH DAY AND THE FUND FOR THE ARTS

Tonight • Fri., March 23
The Final Word ... LYDIA LUNCH A Spoken Word Performance
Apocalyptic Resurrection
FRIDAY MARCH 30, 1990 18+
APOCALYPTIC RESURRECTION ENCORE PERFORMANCE
FROM SWITZERLAND, WAX TRAX RECORDING ARTISTS....
THE YOUNG GODS
WITH SPECIAL GUESTS....
DECEPTION BAY
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CHADBOURNE BAPTIST CHURCH
featuring
EUGENE CHADBOURNE

the jumbo
friday • march 23
DON'T EVEN ASK
LOVE HANDLE • CHAIRMEN
saturday • march 24
AMAZING MUDSHARKS
PRIVATE PARTS • BA-BOOM
thursday • march 29
PUBLIC ALLEY
UNDER FIRE • KRIMZIN DAUN
friday • march 30
COCCHIARO
TAUPIER • TBA
Saturday, March 31 for two shows
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Fri., March 23 • *11-piece R&B*
ANIMAL TRAIN
Sat., March 24 *Blues Guitarist*
DUKE ROBILLARD
Sun., March 25 • *Blues Jam every Sunday 5-9 pm*
W/THE HEART ATTACKS
New Music Night • 9:30 pm
3 MERRY WIDOWS
ACOUSTIC SERIES STORY LIVES
Tues., March 27
HUGH MOFFATT
GREG GREENWAY
Wed., March 28 • *Hungary's leading traditional band*
MUZSIKAS
featuring MARTA SEBESTYÉN
Thurs., March 22 • Funk-*Dancy Party*
CHUCK
JUDY'S TINY HEAD
Fri., March 30 *W.C. Handy Award Winner*
LUTHER "GUITAR JUNIOR" JOHNSON
Sat., March 31 • *Blues Double Bill*
GEORGE GRITZBACH
BOSTON BAKED BLUES
Coming Thurs., April 5
Rescheduled from March 8 • Acapella Kings
THE PERSUASIONS
Coming Fri., April 6
from Austin, Texas "He's got the boogie in his bones"
OMAR & THE HOWLERS
Coming:
4/3 PETER OSTROUSHKO
4/4 ANGEL TRAIN
4/7 IBRAHIMA'S WORLD BEAT
4/11 LONNIE MACK
4/12 LAURIE SARGENT
4/14 TINSLEY ELLIS
4/15 SIR DOUGLAS QUINTET with DOUG SAHM & AUGIE MEYERS
4/16 DELBERT McCLINTON
FULL MENU SEATING UNTIL 8:30 TUES. THRU SAT. LIGHT FARE MENU AVAILABLE UNTIL 11PM
WE SERVE LUNCH & DINNER!!!
Fresh Pasta ... Grilled Seafood
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Clubs

Reggae Weekend!

Fri., March 23
DIVERSITY
Sat., March 24
R.D. RIDDIM

$2 cover.
Free with dinner
Reggae music and dancing every Saturday from 9 to 1 with pizza and light fare 'til 12.

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VALYKRIE • RT. 3
Sat., March 24
ZULUS
ZEN FRENZY • MYSTERY JONES
Sun., March 25
Benefit for Amnesty International
Showtime 3 p.m.
TRASH BROADWAY
ULTERIOR MOTIVE
NOTICE
AFTER THE FACT
CLOSE ENOUGH
Wed., March 28
RIPOFF
RISING SUN • THE CHOICE
Thurs., March 29
HONKING MALLARDS
J.P. EXPRESSION • BLUE HAVEN
Fri., March 30
TAYLOR MADE
MEN OF CLAY
Sat., March 31
BLOOD ORANGES
SIGNS OF LIFE • EVAPORATED
Coming:
4/5 Bim Skala Bim; 4/6 Ultra Blue;
4/7 The Neighborhoods; 4/13 Falcon;
4/14 Dumptruck; 4/20 Big Blues Meanies;
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Fri., March 23
BIG WHEEL *(x-members of Squirrel Bait)*
Sat., March 24
WBCN Friends of the Amazon Rain Forest Benefit
JOE
EL CAMINOS • THE ROYAL PIMPS
THE VARMINTS • MINDS LIKE WHIPS
Mon., March 26 • Cringe Productions presents
STORM WINDOW • CARNAL CARNIVAL
Tues., March 27 • *Open Mike*
ED HYDE & THE STREAK & LIGHTNIN' BOYZ
Weds., March 28
GINGER BUTKIS • MOSAIC
THE VESTRYMEN • ELECTRIC BLANKET
Thurs., March 29
KING MOON RAZOR • THE GROINOIDS
SUBJUGATOR • HOB
Fri., March 30
THE BAGS
KING CARCAS
An exclusive screening of the cult classic:
"My Degeneration"
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Sat., March 31 • All Ages Show • 3 p.m.
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Fri., March 23
O-POSITIVE
THE TUMBLERS
TDT
Sat., March 24
PINK FLOYD Tribute Band
THE MACHINE
Show starts at 9 p.m.
with WCGY's Lisa Garvey
Thurs., March 29
THE TUMBLERS
(FOMERLY THE CATALINAS)
Fri., March 30
TRIBE
LIFE ON EARTH
MR. FLOOD'S PARTY
Sat., March 31
FARRENHEIT
SAFETY IN NUMBERS
MIRROR MIRROR
Fri., April 16
THE JONESES
MOJAKA
Sat., April 7
THE STOMPERS
FOR NO ONE
COMING:
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HOW TO LIVEN THINGS UP.

March		March
FRI	CALYPSO HURRICANE	3/23
SAT	THE REV	3/24
SUN	KRIS WALES	3/25
MON	BLUES PATROL	3/26
TUE	BOSTON BAKED BLUES	3/27
WED	NORTH SHORE ACAPPELLA	3/28
THU	MOTOR CITY RHYTHM KINGS	3/29
FRI	BOSTON BAKED BLUES	3/30
SAT	BOBBY WATSON BAND	3/31

Every Sunday Night is Reggae Night
Monday-Saturday 9:00 - 2:00
Sunday 8:30 - 12:00
Complimentary Hors d'oeuvres
Monday-Friday 5:00 - 7:00
cityside at Faneuil Hall
Cityside Entertainment
Hot Line 742 7392
Proper dress and I.D. required
Listings subject to change

Continued from page 35

black family's story about the struggle with AIDS, is presented tonight, tomorrow, Wed., Thurs., and Fri. the 30th at 7:30 p.m. at Wheatley Auditorium, Wheatley Building, UMass/ Boston Harbor Campus. Tickets $10, $8 for students; call 262-7251.

BYE, BYE, BIRDIE is presented tonight and tomorrow at 8 p.m. in the Beverly High School Auditorium, Beverly. Tickets $5, $4 for children; call 921-6137.

1990 FESTIVAL OF NEW WORKS FOR THE STAGE at Bradford College, Bradford features *A Night Like This*, a play by Yale graduate student Julies Geiser, at 8 p.m. tonight and tomorrow. A staged reading of *Sonata for an Armadillo*, by Fred Nolan, begins tomorrow at 2 p.m. Admission $2.50-$4.50, free for the staged reading; call (508) 372-7161, x229.

RAKUGO, Japanese comic monologue, will be performed in English by Shijaku Katsura at 8 p.m. in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $12, $10 for MFA and Japan Society members; call 267-9300, x306.

SECULAR ORGANIZATION FOR SOBRIETY sponsors a recovery support group at 8 p.m. tonight at the Arlington St. Unitarian Church, 351 Boylston St., Boston, and at 7 p.m. Sun. at First Church Unitarian, 2 Church St., Cambridge. Free; call 491-9078.

RACQUETBALL AND WALLYBALL PARTY, sponsored by the Boston Ski and Sports Club, begins at 8 p.m. at the Cambridge Racquetball Club, 215 First St., Cambridge. Admission $8, $6 for members, free for joining members; call 789-4070.

WOMEN'S CENTER offers meetings of Incest Survivors Anonymous at 6:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.

SATURDAY

WOMEN'S HISTORY MONTH ACTIVITIES AT BRANDEIS UNIVERSITY in Waltham include "Feathers: An Evening with Leora Rivlin," a one-woman performance about Israel, its women and culture, tonight at 8 p.m. in the Shiffman Humanities Center, rm. 219. In the Usdan Student Center: "Festival of Mind, Body, and Soul," featuring New Age and holistic activities and vendors, begins tomorrow at 10 a.m. in the Levin Ballroom; and a showing of *Broken Rainbow*, a film about the forced relocation of 15,000 Navajo Native Americans begins Wed. at 8 p.m. in the Levin Ballroom; *Slaying the Dragon Lady* is a documentary with a discussion on stereotypes of Asian-Americans Thurs at 7 p.m.in the International Lounge; and "Take Back the Night," a march against violence against women begins at 8:30 p.m. in the lobby. All activities are free; call 736-3740.

BOSTON BALLET "RODEO *RUSSE*" BALL, a salute to the upcoming production of *Swan Lake*, begins at 8 p.m. in the lobby of 1 International Pl., Boston. Tickets $45, $35 in advance; call 964-4070, x239.

"UNIVERSICON II" is a comic book and science fiction fair featuring appearances by Bill Murray (Will Robinson on *Lost in Space*), Peter David, writer of *The Hulk*; and Mike Gold, a writer at DC Comics. It begins at 10 a.m. in the Hassenfeld Conference Center, Brandeis University, Waltham. Admission $6; call 736-7192.

DISNEYANA COLLECTORS SHOW AND SALE, sponsored by Mouse Club East, begins at 5 p.m. today with a talks by Tom Tumbusch, author of the Disneyana catalogues, and Bill Justice, an animator from Disney Studios. An auction and reception follow. Tomorrow, the show and sale continues at 9 a.m. and features Gary Wolf, creator of Roger Rabbit, and over 60 tables of Disney memorabilia. Admission $4 per day, free for members; call (508) 657-6575.

2ND ANNUAL ADULT TEACHING TRENDS CONFERENCE AND BOOK FAIR begins at 8:30 a.m. at the Northeastern University Ell Center, Boston. Admission $35; call 436-2425.

AMERICAN CHINESE ART SOCIETY presents a program of traditional Chinese music and dance at 2 p.m. in the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Free; call 536-5400, x339.

"THE PRINCE WHO WOULDN'T TALK" is presented by the Boston College Children's Theatre at 1:30 p.m. in the Children's Room of the Boston Public Library, Copley Sq., Boston. Free; call 536-5400, x328.

QUINCY CENTER DINNER THEATRE PRESENTS *GREASE* tonight and Fri. the 30th at 9 p.m. at 1170 Hancock St., Quincy. A social hour and dinner begin at 6:30. Tickets $12.50, $25 with dinner; call 843-5862.

"LAS VEGAS NIGHT," featuring roulette, poker, blackjack, and a raffle, begins at 7 p.m. at the American Civic Center, Armory and Main Sts., Wakefield. Sponsored by the Woburn Men's Softball Association. Admission $2; call (508) 851-0707.

14TH ANNUAL FLEA MARKET AND ANTIQUE SHOW, sponsored by the St. James Armenian Church, begins at 9 a.m. at Cultural Center, 465 Mt. Auburn St., Watertown. Admission 50¢, free for children; call 923-8860.

ARTEMIS performs "When Words Were Like Magic," using poetry, music and visual images to comment on humankind's relationship with earth.

SPROUTS CHILDREN'S THEATRE presents *Rumpelstiltskin* today and tomorrow at 1 p.m., and Sun. at 1 and 3 p.m., at 255 Elm St., Somerville. Tickets $4.50; call 628-9575.

NEIL SIMON'S *BROADWAY BOUND* is presented by the Jewish Theatre of New England tonight at 8 p.m., and tomorrow at 1 and 4 p.m. in the Wasserman Auditorium at the Leventhal-Sidman Jewish Community Center, Gosman Campus, 333 Nahanton St., Newton Centre. Tickets $15, $13 for seniors and students; call 965-7410, x164.

MASS. AUDUBON SOCIETY presents programs on lambs, sheep, and wool today and tomorrow at 11 a.m. and 2 p.m. at Drumlin Farm, South Great Rd., Lincoln. Admission $3-$5; call 259-9807.

MEDIUM'S DAY, sponsored by the Greater Boston Church of Spiritualism, begins at 10 a.m. at the Masonic Temple, 32 Church St., Watertown. Admission is free, $10 for each reading; call 923-4334.

WOMEN'S CENTER offers a women's writing group at noon at 46 Pleasant St., Cambridge. Free; call 354-8807.

PUPPET SHOWPLACE THEATRE presents "The Captain Dan and Conrad Show," by Dan Ritchard, tonight and tomorrow at 1 and 3 p.m. at 32 Station St., Brookline. Admission $5; call 731-6400.

LITTLE FLAGS THEATRE PRESENTS *AH WOMEN!* See listing for Fri.

"BROTHER RED: AIDS, HOPE, HEALING." See listing for Fri.

BYE, BYE, BIRDIE. See listing for Fri.

SECULAR ORGANIZATION FOR SOBRIETY. See listing for Fri.

SUNDAY

ROSENSHONTZ, featuring Gary Rosen and Bill Shontz, performs a family concert at 1 p.m. in the Lexington High School auditorium, 251 Waltham St., Lexington. Tickets $6; call 862-8096.

BASEBALL CARD SHOW begins at 9 a.m. at the Knights of Columbus, Willow St., Westborough. Admission $1; call (508) 485-6500.

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER sponsors "Games Across the Board," an evening of board games for single adults, ages 30-45, at 7:30 p.m. at Gosman Campus, 333 Nahanton St., Newton Centre. Admission $7, $5 for members; call 965-7410, x129.

AYER GUN AND SPORTSMEN'S CLUB presents C&W music by Marylyn and Monrow Brothers at 3 p.m. at the Club, Snake Hill Rd., Ayer. Admission $4, $1 for children; call 772-9748.

"KALEIDOSCOPE: A CELEBRATION OF CULTURAL DIVERSITY" is a family concert of music, poetry, and dance at 3 p.m. at Sanders Theatre, Harvard University, Cambridge. Admission $6, $5 for seniors; call 577-0570.

NESBA COLOR GUARDS AND PERCUSSION ENSEMBLES Championship Finals begin at 1 p.m. at Walter Hawkes Field House, Reading Memorial High School, 62 Oakland Rd., Reading. Tickets $4, $3 for students; call 944-8200, x41.

NORTH SHORE CYCLISTS sponsor bicycle tours starting from Bicycles of Salem, Rte. 1A, Salem. A 15-mile ATB ride, and a 25-mile road ride at 9 a.m. Free; call (508) 744-0392.

"*LE PLUS GRAND* SHOW *DE L'ANNÉE 1990* is presented by the Haitian Entertainment Club at 6:30 p.m. at the Strand Theatre, 543 Columbia Rd., Dorchester. Features Leon Dimanche, Patric LaCroix, and Volo Volo. Tickets $12, $10 in advance; call 296-1815.

THE WRIGHT BROTHERS, winners at the 1987 International Mime and Clown Festival, perform at 2 p.m. at the Leventhal-Sidman Jewish Community Center BBN Site, 50 Sutherland Rd., Brookline. Ticket $6, $5 for members; call 965-7410, x169.

BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH drop-in center opens at 2 p.m. today. On Wed., Alliance meeting begins at 7:30 p.m. at St. John the Evangelist Church, 35 Bowdoin St., Boston. A new persons' meeting begins at 6 p.m. Men's and Women's Issues groups meet separately at 6:45 p.m. Open to youth 22 and younger. Free and wheelchair accessible. Call 523-7363.

"BROTHER RED: AIDS, HOPE, HEALING." See listing for Fri.

WOMEN'S HISTORY MONTH ACTIVITIES AT BRANDEIS UNIVERSITY. See listing for Sat.

DISNEYANA COLLECTORS SHOW AND SALE. See listing for Sat.

SPROUTS CHILDREN'S THEATRE. See listing for Sat.

NEIL SIMON'S *BROADWAY BOUND.* See listing for Sat.

MASS. AUDUBON SOCIETY. See listing for Sat.

PUPPET SHOWPLACE THEATRE. See listing for Sat.

MONDAY

GREATER BOSTON CHURCH OF SPIRITUALISM sponsors "Wholistic Self-Discovery: Fun, Fact, and Fantasy," a lecture by Dr. Erle Meyers. Admission $7, $5 for students and seniors; call 923-4334.

WOMEN'S CENTER offers a battered women's support group and a women's Narcotics Anonymous, both at 7:30 p.m., and a lesbian rap a 8 p.m., all at 46 Pleasant St., Cambridge. Free; cal 354-8807.

BACKGAMMON TOURNAMENT, sponsored by the New England Backgammon Club, begins at 7 p.m. at the Sheraton Commander Hotel, 16 Garder St., Cambridge. Admission $11-$21; call 861-7340.

TUESDAY

"GLASTNOST AND ETHNIC TRADITIONS IN THE SOVIET UNION" is a three-day festival at the Cambridge Public Library. Tonight, Soviet journalist Vladimir Voina discusses the effect of glasnost on the politics and culture of the Soviet Union. Tomorrow, Olga Chodoba and Stepan Kaczurak perform Ukrainian and Armenian folk music. Thurs., "Russia Through Art and Music" is a performance by soprano Mary Aparoff, accompanied by pianist Patricia Goodson and narrator Roberta Reed. All events begin at 7 p.m. and are free; call 498-9080.

FILM PRESENTATIONS AT THE HARBOR GALLERY begin at 7 p.m. in the McCormack Hall, 1st floor, UMass/Boston Harbor Campus. Owen O'Toole's *A Filmer's Almanac* features clips from filmmakers around the world, each of whom were commissioned to take footage from a different day in 1988. Vivian Ostrovsky's *U.S.S.A.* is also screened. Free; call 287-7988.

DICKENS'S *HARD TIMES* is presented by Suffolk Student Theatre at 8 p.m. tonight, tomorrow, Thurs., Fri. the 1st, and Sat. the 2nd. Donations are requested. For all other shows, admission $6, $3 for students and seniors; call 573-8282.

SPRING FASHION SHOW AT THE WESTIN HOTEL, fashions by North Beach Leather, Oilily, and Episode, begins at 6 p.m. in the Hotel's Lobby Lounge, Copley Place, Boston. Free; call 424-7420.

WOMEN'S CENTER offers meetings for lesbians over 30 at 7 p.m.; a bisexual women's rap at 7:30 p.m.; and meetings of Co-Dependents Anonomous and Women for Sobriety at 8 p.m.; all at 46 Pleasant St., Cambridge. Free; call 354-8807.

ROBBY SYLVAIN presents singalongs and stories for children at 11 a.m. at the CRC Building, Franklin Park Zoo, Jamaica Plain. Free; call 625-6976.

WEDNESDAY

50TH ANNIVERSARY CELEBRATION OF THE SOCIETY OF ARCHITECTURAL HISTORIANS begins today at 8:30 a.m. at the the Park Plaza Hotel, 50 Park Plaza, Boston. Events run through Sun. the 1st and feature daily panel discussions and receptions at the Hotel and various buildings of architectural interest in Boston, including the Isabella Stewart Gardner Museum and the Architectural Bookshop. Call 353-2520 for registration information.

WILMA MANKILLER, CHIEF OF THE CHEROKEE NATION, appears at 7:30 p.m. in the Forum Room, D. Justin McCarthy College Center, Framingham State College, 100 State St., Framingham. Admission $8, $6 for students and seniors; call (508) 626-4968.

THE JUMPING FROG OF CALAVERAS COUNTY is presented today and tomorrow at 9:45 and 11:45 a.m., and Fri. the 30th at 10 a.m. All performances take place at the Strand Theatre, 543 Columbia

Rd., Dorchester. Admission $5; call 282-8000.
OPEN OBSERVATORY NIGHT begins at 8 p.m., featuring viewing through telescopes (weather permitting) on the fifth floor of the College of Liberal Arts, 725 Commonwealth Ave., Boston University, Boston. Members of the Astronomy Department identify astronomical features. Free; call 353-2360.
"MANUFACTURER CLINIC DAYS" AT E.U. WURLITZER begins at noon today and tomorrow at E.U. Wurlitzer, 922 Commonwealth Ave., Boston. Today, Apple Macintosh presents demonstration of the latest Mac Music Technologies. Thurs., Ibanez unveils a new product. Free; call 437-1815.
WOMEN'S CENTER offers a Lesbian Al-Anon at 6:30 p.m.; a battered women's support group at 7 p.m.; and a writers' support group at 7:30 p.m. All take place at 46 Pleasant St., Cambridge. Free; call 354-8807.
OPEN OBSERVATORY NIGHT begins at 8 p.m. (weather permitting) on the fifth floor of the College of Liberal Arts, 725 Commonwealth Ave., Boston University, Boston. Members of the Astronomy Department will identify astronomical features which the public may view through telescopes. Free; call 353-2360.
"BROTHER RED: AIDS, HOPE, HEALING." See listing for Fri.
WOMEN'S HISTORY MONTH ACTIVITIES AT BRANDEIS UNIVERSITY. See listing for Sat.
BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH. See listing for Sun.
"GLASTNOST AND ETHNIC TRADITIONS IN THE SOVIET UNION." See listing for Tues.

THURSDAY

PEACE CORPS presents a general information session at 9:30 a.m. at the George Sherman Union Link, 775 Comm. Ave., Boston. A film is screened at 7 p.m. Free; call 565-5555.
AMNESTY INTERNATIONAL hosts an orientation session for new members at 7 p.m. at the Northeast Regional Office, 58 Day St., Somerville. Free; call 623-0202.
WOMEN'S CENTER offers an open discussion for incest survivors at 7:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
"BROTHER RED: AIDS, HOPE, HEALING." See listing for Fri.
WOMEN'S HISTORY MONTH ACTIVITIES AT BRANDEIS UNIVERSITY. See listing for Sat.
50TH ANNIVERSARY CELEBRATION OF THE SOCIETY OF ARCHITECTURAL HISTORIANS. See listing for Wed.
THE JUMPING FROG OF CALAVERAS COUNTY. See listing for Wed.
"MANUFACTURER CLINIC DAYS" AT E.U. WURLITZER. See listing for Wed.

FRIDAY

"FESTIVAL OF THE WORLD" celebrates international cultures through crafts, literature, and music at 3 p.m. in the Sepecial Events Center, Babson College, Wellesley. Free; call 239-4582.
BAMIDELE DANCERS AND DRUMMERS conduct a workshop at 7 p.m. at Curry College, 1071 Blue Hill Ave., Milton. Free; call 333-0500, x2226 to register.
GOLFER'S EXPO '90 begins today at 4 p.m. at the Bayside Exposition Center, exit 15 off Rte. 93, Boston. Admission $6, $2 for children; call 536-1782.
BOSTON SKI AND SPORTS CLUB presents a night at the Boston Baked Theatre, 255 Elm St., Somerville for the satirical musical revue, *Oat Bran and Remembrance*. Admission $22, $20 for members; call 789-4070.
WOMEN'S CENTER offers meetings of Incest Survivors Anonymous at 6:30 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
"BROTHER RED: AIDS, HOPE, HEALING." See listing for previous Fri.
QUINCY CENTER DINNER THEATRE PRESENTS *GREASE.* See listing for Sat.
50TH ANNIVERSARY CELEBRATION OF THE SOCIETY OF ARCHITECTURAL HISTORIANS. See listing for Wed.
JUST ANOTHER DOG OUT ON THE ROAD. See listing for Thurs.

Music

CLASSICAL

FRIDAY

BOSTON SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF BERNARD HAITINK, performs a program to include Beethoven's Piano Concerto No. 4, Stravinsky's *Petrushka*, and Copland's *Appalachian Spring*. Performances begin today at 2 p.m., and tomorrow and Tues. at 8 p.m. Tickets $17-$45; call 262-1200.
CANTATA SINGERS perform the world premiere of Donald Sur's *Slavery Documents* at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $6-$25; call 267-6502.
HARRY ELLIS DICKSON conducts the Symphony by the Sea performing music of Rossini, Haydn, and Mendelssohn at 8 p.m. tonight and tomorrow at the Peabody Museum, Salem. Tickets $15; call (508) 745-4955.
HAPSICHORDIST ILTON WJUNISKI AND GUITARIST EMANUEL SEGRE perform works by Couperin, Weiss, Villa-Lobos, Paganini, and Boccherini at 8 p.m. in the Houghton Library Exhibition Room, Harvard University, Cambridge. Tickets $12, $6 for students; call 495-2449.
VIOLINIST MIDORI, accompanied by pianist Rohan de Silva, performs at 8 p.m. in Mechanics Hall, 321 Main St., Worcester. Tickets $19-$21; call (508) 752-4796.
AMERICAN SCHUBERT INSTITUTE presents performances of *Die Schöene Müellerin* at 8 p.m. at the Slosberg Recital Hall, Brandeis University, Waltham. Features pianist Malcolm Halliday. Free; call 244-6964.
BANCHETTO MUSICALE performs a Mozart program at 8 p.m. at Jordan Hall, New England Conservatory, 30 Gainsborough St., Boston. Tickets $12-$17; call 536-2412.

SATURDAY

LONGY CELEBRATED ARTISTS SERIES presents a performance by soprano Lucy Shelton, with pianist Sarah Rothenberg, at 8 p.m. at Edward Pickman Hall, 27 Garden St., Cambridge. Admission $12, 9 for students and seniors; call 876-0956.
TRUMPETER JUDSON SCOTT, a member of Capital Brass, performs at 8 p.m. at the Slosberg Recital Hall, Brandeis University, Waltham. Free; call 736-3331.
NEW SCHOOL OF MUSIC FACULTY CONCERT SERIES, featuring pianist Edward Rosser, begins at 8 p.m. at 25 Lowell St., Cambridge. Program includes works by Domenico Scarlatti, Beethoven, Chopin, and Debussy. Free; call 492-8105.
SPECTRUM SINGERS, under the direction of John W. Ehrlich, perform "Music From the Heart of Europe" at the Church of the Covenant, 67 Newbury St., Boston. Program includes works by Schubert, Mendelssohn, and Brahms. Tickets $6-$15; call 666-2820.
EXCERTS FOR BIZET'S *THE PEARL FISHERS* are performed at 7:30 p.m. at the Kaji Aso Studio, Institute for the Arts, 40 St. Stephen St., Boston. Tickets $10, $7 in advance; call 247-1719.
HARPSICHORDIST TREVOR PINNOCK performs a Bach program at 8 p.m. in Jordan Hall, 30 Gainsborough St., Boston. Tickets $13-$17; call 262-0650.
FIFTH ANNUAL BACH-BIGGS BIRTHDAY BASH begins at 12:15 p.m. at Trinity Church, Copley Sq., Boston. Organist Brian Jones performs music of Bach and E. Power Biggs. Free; call 536-0944.
ALEA III, under the direction of Theodore Antoniou, performs a program to include premiere works by Todd Brief, David Cleary, Jean Husse, and others at 8 p.m. at the Tsai Performance Center, 685 Commonwealth Ave., Boston. Free; call 353-3345.
BOSTON SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF BERNARD HAITINK. See listing for Fri.

SUNDAY

EMMANUEL MUSIC, under the direction of Craig Smith, performs Bach's Cantata No. 1 as part of a liturgy service beginning at 11 a.m. in the Emmanuel Church, 15 Newbury St., Boston. Free; call 536-3356.
MUSEUM OF FINE ARTS presents violinist Seriu Luca and pianist and harpsichordist John Gibbons performing music of Bach and Mozart at 3 p.m. in the Museum's Remis Auditorium, 465 Huntington Ave, Boston. Tickets $12, $10 for members, students, and seniors; call 267-9300, x306.
ALL NEWTON MUSIC SCHOOL presents a concert of chamber music with works by Beethoven, Brahms, and others at 8 p.m. at 321 Chestnut St., West Newton. Admission $14, $10 for seniors; call 527-4553.
LONGY EARLY MUSIC SERIES presents a performance of "Le Gout Theatral," a program of French Baroque theatrical music, at 8 p.m. at Edward Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.
ORGAN CONCERT begins at 4 p.m. at the First Unitarian Society, 1326 Washington St., West Newton. Admission $6, $3 for students; call 527-7575.
BALTIC CONCERT SERIES features a performance by violinist Elena Kuprevicius-Bergen, accompanied by pianist Edmund Saulius Cibas, at 3 p.m. at the First and Second Church, 66 Marlborough St., Boston. Tickets $15, $12 for seniors, $6 for students; call 547-2010.
"A GALA EVENING OF OPERA" is presented by the Powers Music School at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Program includes scenes from *Madama Butterfly, Don Giovanni, La traviata,* and *The Magic Flute*. Donation requested; call 484-4696.
PAUL MADORE CHORALE performs Bach's Mass in B at 3:30 p.m. at St. Richard's Church, Forest St., Danvers, and at 8 p.m. on Sun at Our Lady of the Assumption Church, Salem and Grove Sts., Lynnfield. Tickets $10, $8 for students and seniors.
BOSTON SYMPHONY CHAMBER PLAYERS perform the final concert this season at 3 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Program includes works by Mozart, and Dvorák, and Lerdahl. Tickets $8.50-$15; call 266-1492.
BROOKLINE SYMPHONY ORCHESTRA PERFORMS WITH THE BROOKLINE CHORUS at 2:30 p.m. at the Boston University Concert Hall, 855 Commonwealth Ave., Boston. Program includes Haydn and Verdi's *Te Deum*, the world premiere of Bigotti's *Scottish Fantasy*, and works by Mendelsohn and Strauss. Tickets $8, $5 for students and seniors; call 232-0735.
PIANIST LEONARD HOKANSON performs a benefit concert for the All Newton Music School at 8 p.m. at the All Newton Music School, 321 Chestnut St., West Newton. Program includes works by Schumann, Beethoven, Brahms, and Schubert. Tickets $14; call (812) 339-5655.
LONGWOOD SYMPHONY ORCHESTRA presents a concert featuring Amnon Levy performing Beethoven's Violin Concerto at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Tickets $7-$10; call 536-2412.
BOSTON CAMERATA PERFORMS "The Sacred Bridge," a program exploring Jewish, Christian, and Islamic musical traditions from the 10th to 15th century. At the Unitaran Church, 26 Pleasant St. Newburyport. Tickets $10, $7 for students and seniors; call (508) 356-9242.
OLD SOUTH MUSIC SERIES features a performance by the Old South Choir with organist Frederick A. MacArthur at 4 p.m. at the Old South Church, 645 Boylston St., Boston. Free; call 536-1970.

MONDAY

"ORIGINAL AND STOLEN STUFF" is a concert of original music performed by the New England Trombone Choir at 8 p.m. at Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Free; call 262-1120, x257.

TUESDAY

ANDREW BALIO, PRINCIPAL TRUMPETER WITH THE BOSTON PHILHARMONIC ORCHESTRA, performs at 11:30 a.m. in the Parents' Lounge, Curry College, 1071 Blue Hill Ave., Milton. Free; call 333-0500. x2129.
SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF BERNARD HAITINK. See listing for Fri.

WEDNESDAY

Continued on page 38

Clubs

ED BURKE'S
Fri., March 23 • *Cajun-Zydeco R&B Party*
BOOGALOO SWAMIS
with PART TIME LOVERS
Sat., March 24
Master Guitarist, Blacktop Recs
RONNY EARL & THE BROADCASTERS
Thurs., March 29
BLACK WATER JUNCTION
w/BIG HOT SUN (TOO MUCH FUN)
Fri., March 30
SUGAR RAY & THE BLUETONES
w/ONE EYED JACKS
Sat., March 31
Grammy & Handy Winner
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MUSIC FROM THE MIDDLE EAST
RESTAURANT
Friday, March 23
7–9:30 pm jazz — David Reuter's Standard Procedure
10 pm–2 am Greek
Saturday, March 24
12–3 pm Open mic. variety featuring Geoffrey Cary Sather & Mr. Butch
3–6 pm Mike "the Spike" 's Blues Jam
7–9:30 pm Bambule latin
10–2 am Arabic with Belly Dancers
Sunday, March 25
2–6 pm rock, free hot dogs — Leisure Demons and friends
7:45 pm country/folk/rock — David Champagne of Treat Her Right and Rory McLeod; Mary Lou Lord; Frank and Angelo of The Immortals; Kip Martin of The Merles
Monday, March 26
7:45 pm jazz — The Robert Moore Quintet; The Walter Sapp Quartet
Tuesday, March 27
7:45 pm rock — Helios Creed; Green Magnet School—The Grifters; The End of Your Miserable Existence
Wednesday, March 28
7:45 pm blues — The Shirley Lewis Expeerieance; The Buddy Johnson Blues Band
Thursday, March 29
7:45pm Cathy Houlihan's birthday party — Last Stand; Johnny and the Jumper Cables; The Voodoo Dolls—The Eight Balls; The Lesiure Demons—Mente Carnal Carnival
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Booking • 497-6202 • 18+ always welcome

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Fri., Mar. 23 — LAURIE SARGENT
Sat., March 24 — TRIBE
Fri., March 30 — THE POUSETTE-DART BAND
Sat., Mar 31 — THE RICK BERLIN BAND
Friday, April 6 — INCREDIBLE CASUALS; THE BRISTOLS; WHAT
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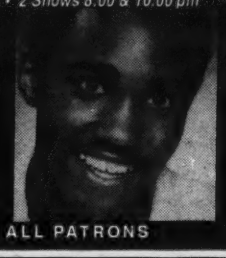
Comedy

STITCHES

Friday, March 23 • and Sat., March24 • 2 Shows 8:00 & 10:00 pm

EARL REED
JAY CHARBONNEAU
Friday night with guest
BILLY MARTIN
Saturday night guest TBA



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2 shows • 7:30 & 9:30 PM (Both 18+)
BARRY SOBEL
Sat., April 7 • 2 Shows
The Boy from NYC Showtime Special,
HBO Young Comedians Special &
The Tonight Show
RICH JENI

Sundays- Open Mike Night w/ Steve Trilling
Monday-B.U. Benefit For Muscular Dystrophy
Comedy All Star Show, Host John Pizzi
Tuesdays-R-Rated Hypnotist-Frank Santos
Thursdays-Kevin Flynn Show

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Fri.,March 23
TONY V
MIKE BENT (Boy Scientist)
JAMES LEMUR
Sat., March 24
CHARLIE HALL
CHRIS ZITO • TOM DUNHAM
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RICHARD VOSS
Sun., Mar. 25 at 9 pm
THE KEVIN KNOX SHOW!
Mon., Mar. 26 at 8:30 P.M.
OPEN MIKE NIGHT!
with BILLY MARTIN
Tues., Mar. 27 at 8:30 pm
THE PAUL D'ANGELO SHOW!
with JOE DiCAPRIO
Wed., Mar. 28 at 8:30 pm
THE GEORGE MacDONALD SHOW!
with JOE DiCAPRIO
Thurs., Mar. 29 at 8:30 pm
THE KEVIN KNOX SHOW
with JACKIE FLYNN and
ANTHONY CLARKE
Fri & Sat., Mar. 30 & 31 at 8, 10 & 11:30 pm
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Continued from page 37

PIANISTS ROBERT GRONQUIST AND COLLEEN KATSUKI perform music of Schubert at 3:30 p.m. at the Trustman Art Building, Main College Building, Simmons College, 300 the Fenway, Boston. Free; call 738-2124.

BEACON HILL CHAMBER PLAYERS perform piano quintets of Mozart and Beethoven, and Weber's Grand Duo Concertante at 7:30 p.m. at the Church of the New Jerusalem, 140 Bowdoin St., Boston. Free; call 969-4240.

COMPOSERS IN RED SNEAKERS, with guest performers Malcolm Peyton and Marilyn Ziffrin, perform a concert of new music at 8 p.m. in the Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Admission $5; free for those in red sneakers; call 527-3171.

BAROQUE TRUMPETER CRISPIAN STEELE PERKINS presents a lecture/demonstration at noon in the Concert Hall, 855 Comm. Ave., Boston. Free; call 353-3345.

THURSDAY

LONGY FACULTY ARTISTS SERIES presents a performance by pianist Leslie Amper, with guest narrator Bill Cavness, at 8 p.m. at Edward Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.

NEW WORKS BY DAVID CLEARY are performed at 8 p.m. at the Goddard Chapel, Tufts University, Medford. Admission $5; call 381-3427.

BOSTON SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF BERNARD HAITINK, performs a program to include Stravinsky's Symphonies of Wind Instruments, Debussy's *Trois Nocturnes,* and Brahms's Symphony No. 2. Performances begin today at 8 p.m., and tomorrow at 2 p.m. Tickets $17-$45; call 262-1200.

SOPRANO JAYNE WEST, accompanied by pianist Karen Sauer, performs a concert including works by Debussy, Roussel, and Cantaloube at 6 p.m. at the French Library, 53 Marlborough St., Boston. Reservations required. Admission $5, $3 for members, students, and seniors; call 266-4351.

MUSIC AT MIT includes a performance of medieval and early Renaissance music by Musica Romanza at 12:05 p.m. in the MIT Chapel, Mass. Ave., Cambridge. Free; call 253-2906.

FRIDAY

BEL CANTO OPERA COMPETITION begins at 2 p.m. in the lower rotunda of Quincy Market, Boston. Free; call 523-1300.

HANDEL & HAYDN SOCIETY, under the direction of Christopher Hogwood, performs Bach's Mass in B minor at Symphony Hall, 301 Mass. Ave., Boston. Tickets $14-$35; call 720-3434.

TALLIS SCHOLARS, directed by Peter Phillips, perform at 8 p.m. at St. Paul's Roman Catholic Church, Cambridge. Program includes *Requiem* by Tomas Luis de Victoria. Tickets $13-$20; call 262-0650.

ALL NEWTON MUSIC SCHOOL presents trumpeter Crispian Steele Perkins performing "The Trumpet Through the Ages" at 8 p.m. at 321 Chestnut St., West Newton. Admission $10, $5 for students and seniors; call 527-4553.

PIANIST DAVID KOPP performs music of Beethoven, Chopin, and Aaron Copland, and tangos by Darius Milhaud, Milton Babbitt, and others at 8 p.m. at the Slosberg Recital Hall, Brandeis University, Waltham. Free; call 736-3331.

MANTOVANI ORCHESTRA performs at 8 p.m. at Mechanics Hall, 321 Main St., Worcester. Tickets $17-$20; call (508) 382-8080.

BOSTON LYRIC COMPANY presents Verdi's *La traviata* tonight at 8 p.m. and tomorrow at 3 p.m. at the Emerson Majestic Theatre, 219 Tremont St., Boston. Tickets $8.50-$27.50; call 267-1512.

BOSTON UNIVERSITY WIND ENSEMBLE performs at 8 p.m. in the Tsai Performance Center, 685 Commonwealth Ave., Boston. Free; call 353-3345.

BOSTON SYMPHONY ORCHESTRA, UNDER THE DIRECTION OF BERNARD HAITINK. See listing for Thurs.

POPULAR, ETC.

FRIDAY

"LEGENDS IN CONCERT" features performances by singers impersonating Elvis Presley, Buddy Holly, Roy Orbison, Marilyn Monroe, and others at the World Trade Center Theatre, 164 Northern Ave., Boston. Performances begin Wed.-Fri. at 7 p.m., with additional shows on Fri. and Sat. at 9:30 p.m, and Sun. at 3 p.m. Tickets $30; call 439-5777.

DOSHIE POWERS performs contemporary folk music at 8 p.m. at the Old Ship Parish Hall, 107 Main St., Hingham. Proceeds benefit Central American Medical Relief. Tickets $5; call 545-6584.

CINDY KALLET AND GAIL RUNDLETT perform contemporary folk music at 7:30 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $9.50; call 641-2131.

JAZZ VOCALIST JOAN WATSON-JONES performs tonight and tomorrow at 9 p.m. at the Sheraton Commander Hotel, Garden St. Café, 16 Garden St., Cambridge. Free; call 547-4800.

SATURDAY

TRIBAL RHYTHMS performs a family concert of music, movement, and drama at 4 p.m. in the Forum Room of the D. Justin McCarthy College Center, Framingham State College, 100 State St., Framingham. Admission $4, $3 in advance; call 626-4741.

ALEX ELIN PIANO TRIO performs at 8 p.m. in the Founders Room, Pine Manor College, 400 Heath St., Chestnut Hill. Admission $9, $8 for seniors and students; call 965-4424.

JERRY RASMUSSEN performs contemporary blues and rockabilly at 8 p.m. at the First Parish Church, 35 Church St., Watertown. Admission $7.50; call 623-1806.

"THIRD ANNUAL TROPICAL FIESTA" features music by Mackie Burnette and his Steel Drum Band, and Wildest Dreams at the Firehouse Multicultural Arts Center, 659 Centre St., Jamaica Plain. Music begins at 9 p.m.; children's games at 7 p.m. Tickets $7, $5 in advance, $3 for children; call 524-3816.

MOSES RASCOE performs at 8 p.m. at the Listening Place Coffeehouse, 45 Center St., Burlington. Admission $8; call 273-3403.

KEVIN MacISAAC AND ERIC KILBURN perform contemporary folk music at 8 p.m. at the First Parish Unitarian Church, 50 School St., Bridgewater. Admission $4, free for children; call (508) 697-5425.

"LEGENDS IN CONCERT." See listing for Fri.

SUNDAY

"MY LOVE IS IN AMERICA: THE IRISH FIDDLE FESTIVAL" features 16 Irish fiddlers from across the U.S. Program begins at 11 a.m. with a liturgy performance in St. Ignatius Church. A lecture begins at 12:30 p.m., an open session at 2:30 p.m., and a concert at 8 p.m., all in Gasson Hall, Boston College, Commonwealth Ave., Chesnut Hill. Admission for the concert is $10; all other programs are free. Call 552-4843.

MONDAY

JAZZ PIANIST KEVIN GIBBS performs today through Fri. the 30th at 12:15 p.m. at CityPlace, Transportation Building, 8 Park Plaza, Boston. Free; call 973-7200.

"LEGENDS IN CONCERT." See listing for Fri.

TUESDAY

"INDIAN CONCEPTS FOR JAZZ IMPROVISORS" is a master class by Warren Seders at 1 p.m. at the Berklee College of Music, rm. 1A, 1140 Boylston St., Boston. Free; call 648-1336.

JAZZ PIANIST KEVIN GIBBS. See listing for Mon.

WEDNESDAY

UKRAINIAN AND ARMENIAN FOLK MUSIC is performed by Olga Chodoba and Stepan Kaczurak of the Ukrainian Folk Ensemble, Echo of the Steppes. Program begins at 7 p.m. at the Cambridge Public Library, 449 Broadway, Cambridge. Free; call 498-9080.

ANDANZAS performs traditional Latin American folk music at 12:10 p.m. at Mechanics Hall, 321 Main St., Worcester. Donations requested; call (508) 752-5608.

JAZZ PIANIST KEVIN GIBBS. See listing for Mon.

THURSDAY

HARRY BELAFONTE performs at 8 p.m. at Mechanics Hall, 321 Main St., Worcester. Tickets $30; call (800) 382-8080.

MIKATA performs a concert of "world funk" music at 7 p.m. in Knight Auditorium, Babson College, Wellesley. Admission $5; call 239-5581.

"LEGENDS IN CONCERT." See listing for Fri.

JAZZ PIANIST KEVIN GIBBS. See listing for Mon.

FRIDAY

IBRAHIMA'S WORLD BEAT performs at 8 p.m. at the Massasoit Community College Fine Arts Center, 1 Massassoit Blvd., Brockton. Admission $8; call (508) 586-6578.

FULL CIRCLE performs a concert of jazz music at 8 p.m. at Christ Church, Zero Garden St., Cambridge. Proceeds go to the Bigelow Cooperative Daycare Center's scholarship fund. Donation $10; call 354-7335.

NORTHERN LIGHTS performs bluegrass music at the South Acton Coffeehouse, South Acton Congregational Church, 35 School St., South Acton. Tickets $7.50; call (508) 263-2332.

"LEGENDS IN CONCERT." See listing for previous Fri.

JAZZ PIANIST KEVIN GIBBS. See listing for Mon.

Poetry & prose

FRIDAY

TRANSLATION SEMINAR SERIES continues. Rolf Fjelde discusses "Ibsen for Today's Stage"; Fri. the 30th, Richard Howard discusses "The Eternal Return: Proust Retranslated." Both talks begin at 1 p.m. in rm. 625 of the School of Theology, Boston University, 745 Comm. Ave., Boston. Sponsored by the University Professors Program. Free; call 353-4020.

SATURDAY

READINGS AT THE UNION BAPTIST CHURCH begin at 7 p.m. at 874 Main St., Cambridge. Features readings by Darryl Alladice, Corrina Holloway, Kurt Lamkin, Pat Powell, and Michael Sealey. Admission $3.

CHILDREN'S AUTHOR SERIES begins today at 9 a.m. at H.L. Rockinghorse in the Chestnut Hill Mall. Today Jane Dyer reads from her book, *My Father.* Free; call 969-4010.

SUNDAY

AUTHORS ELECTA ARENAL AND STACEY SCHLAU, AND TRANSLATOR AMANDA POWELL read from their historical study, *Untold Sisters: Hispanic Nuns in Their Own Works,* at 3 p.m. at New Words, A Women's Bookstore, 186 Hampshire St., Cambridge. Free; call 876-5310.

MONDAY

STONE SOUP POETRY presents open readings and readings by William Kemmett and Rando at 8 p.m. at Charlie's Tap, 280 Green St., Cambridge. Admission $3; call 227-0845.

JULIE AGOOS reads from her poems at 8 p.m. in the Endicott College Auditorium, 376 Hale St., Beverly. Free; call (508) 927-0585.

TUESDAY

ALICE MUNRO reads from *Friend of My Youth,* her newest collection of short stories, at 5:30 p.m. at the Brattle Theatre, 40 Brattle St., Harvard Sq., Cambridge. A WordsWorth Readings presentation. Admission is free, but tickets are required and are available in advance from the Brattle box office or from WordsWorth, in Harvard Sq. Call 354-5201 for information.

NEW WRITERS' COLLECTIVE sponsors a reading by Elaine Slavin at 8 p.m. at the Community Church of Boston Center, 565 Boylston St., Boston. Free; call 742-1538.

WEDNESDAY

JEAN FLANAGAN AND STEPHEN CARTER read from their works at 7:30 p.m. at the Arlington Center

for the Arts, 41 Foster St., Arlington. Admission $2; call 648-6220.

THURSDAY

INSTITUTE OF CONTEMPORARY ART presents a reading by Eileen Myles, former director of the Poetry Project, at 8 p.m. at 955 Boylston St., Boston. Admission $2, $1 for seniors, students, and ICA members; call 266-5152.
WINTER COMPANY POETRY SERIES presents readings from the works of Dante at noon and 1 p.m. at the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.
EVONNE SCHAUDT reads at 12:15 p.m. in King's Chapel, Tremont and School Sts., Boston. Donations requested; call 227-2155.
ALIX KATES SHULMAN reads from her novel, *Memoirs of an Ex-Prom Queen*, at 8 p.m. at the Salem State College library. Free; call (508) 741-6270.

FRIDAY

JUNE JORDAN reads from her poems at the McCormack building, 3rd floor, rm. 129, UMass/Boston, Harbor Campus. Free.
TRANSLATION SEMINAR SERIES. See listing for previous Fri.

Talks

FRIDAY

AUTHOR STEPHEN BATCHELOR discusses "Detachment, Transparency, and Compassion: the Foundations of Buddhist Practice," tonight at 7 p.m., and presents a workshop on "The Psychology and Practice of Buddhist Meditation" tomorrow at 11 a.m. Both take place at Wisdom Publications, 361 Newbury St., 4th floor, Boston. Admission $6 for the lecture, $12 for the workshop, $15 for both; call 421-9668.
"PERSPECTIVES ON TIANANMEN" is a talk by Yang Yi, a reporter and member of the Chinese student movement who witnessed last year's prodemocracy revolt in China. It begins at 8 p.m. in MIT Room 9-150, 105 Mass. Ave., Cambridge. Free; call 524-0781.

SATURDAY

"MONET IN THE '90s THE SERIES PAINTINGS" is a slide/lecture presentation by Gilian Wohlauer, senior lecturer and coordinator of academic programs for the Museum of Fine Arts. The talk begins at 1:30 p.m. at the Roslindale Branch Library, 4238 Washington St., Roslindale. Free; call 323-2343.

SUNDAY

"TRADING WITH THE COMMUNISTS: AMERICAN-ROMANIAN RELATIONS, 1956-1988" is a lecture at 2 p.m. in the 1830 room of the D. Justin McCarthy College Center, Framingham State College, 100 State St., Framingham. Free; call (508) 626-4512.
"FROM ONE PARENT TO ANOTHER: ADVOCATING FOR YOUR LEARNING DISABLED CHILD" is a talk by Jill Bloom, author of *Help Me to Help My Child: A Sourcebook for Parents of Learning Disabled Children*. The discussion begins at 3 p.m. at the Carroll High School, 390 Lincoln Rd., Sudbury. Free; call 259-8342.
"VATICAN II, THE UNFINISHED AGENDA: A LOOK TO THE FUTURE" is a lecture by author Lucien Richard at 8 p.m. at the Paulist Center, 5 Park St., Boston. Tickets $6; call 742-4460.
THE SINGLES LIFE presents "A New Look at Our Perceptions," a workshop by Dr. Warren Schumacher, at 12:30 p.m. at the American Legion, Great Rd., Rte. 4/225, Bedford. Admission $5; call 891-3750.
GUBERNATORIAL FORUM, sponsored by the Public Affairs Committee of the Anti-Defamation League of B'nai B'rith, begins at 7 p.m. at the Temple Emanuel, 385 Ward St., Newton. Free; call 330-9696.
"THE SYMPATHETIC DISSENTER: JOSIAH WEDGWOOD AND THE FRENCH REVOLUTION" is a Harvard University Art Museums Lecture at 2 p.m. at the Arthur M. Sackler Museum, 485 Broadway, Cambridge. Admission $5 (includes museum admission); call 495-4544.
"A JOURNEY THROUGH THE SEDER" is a seder-preparation workshop at 3:30 p.m. at Hebrew College, 43 Hawes St., Brookline. Admission $5; call 232-8710.

MONDAY

NOBEL LAUREATE FOR PEACE ELIE WEISEL discusses "In Hasidism: Rebbe Uri of Strelisk or the Hasidic Community" at 7 p.m. in the Tsai Performance Center, Boston University, 685 Comm. Ave., Boston. Tonight's talk is the final lecture in the series, "The Fascination with Jewish Legends." Free; call 353-2224.
ADDICTION AWARENESS SERIES continues at 7 p.m. at the West Roxbury Branch Library, 1961 Center St., West Roxbury. Tonight Bill Washington, a therapist at Faulkner's in-patient unit, presents a lecture and the film, *Cocaine: Beyond the Looking Glass*. Free; call 325-3147.
"ANIMAL LIBERATION: EXTENDINC THE CIRCLE OF OUR COMPASSION" is lecture by Evelyn Kimber of Citizens to End Animal Suffering and Exploitation at 1:30 p.m. at the Boston Center for Adult Education, 5 Commonwealth Ave., Boston. Sponsored by the Retired Persons Association. Free; call 267-2465.
"SOLOMONIC MEGIDDO RECONSIDERED" is a talk by Dr. David Ussishkin, Professor or Archeology at Tel Aviv University, at 5:30 p.m. at Sperry Hall, Harvard Divinity School, Francis Ave., Cambridge. Free; call 495-3123.
"ADOPTION AND JEWISH IDENTITY" is a lecture at 7:30 p.m. at the Solomon Schecter Day School, Schoolman Campus, 130 Wheeler Rd., Newton Center. Presented by the Jewish Family and Children's Service. Free; call 965-6890.
"TOMB OF THE EAGLES: A WINDOW ON STONE AGE TRIBAL BRITAIN" is a lecture by John Hedges, a British archaeologist from the Ancient Monuments Branch of the Scottish Development Department. The talk begins at 5:30 p.m. in rm. 217, Boston University College of Communications, 640 Commonwealth Ave., Boston. Free; call 353-3415.
"BROOKLINE ARTISTS IN THE COMMUNITY" LECTURE SERIES features violinist Carol Leiberman and pianist Victor Rosenbaum at 7 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline. Free; call 964-2330.

TUESDAY

"COOKS IN PRINT" LECTURE SERIES continues at 6 p.m. in the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Jasper White, chef and owner of Boston's Jasper's restaurant, discusses his book, *Jasper White's Cooking from New England*. An autographing session and reception at the Harvard Bookstore Café, 190 Newbury St., follows. The lecture is free, but seating is limited; call 536-5400, x336.
MEDIA CRITIC JEAN KILBOURNE discusses "The Naked Truth: Advertising's Image of Women" at 11:15 a.m. in Building No. 1 of Middlesex Community College, Bedford Campus, Springs Rd, Bedford. Free; call 275-8910, x395.
"CHELSEA, ONE YEAR LATER: GROWING UP INSTEAD OF GROWING OLDER" is a lecture and panel discussion featuring Peter Greer, Dean of the Boston University School of Education; Chelsea School Superintendent Diana Lam; and Ed Marakovitz, director of the Chelsea Human Services Collaborative. The discussion begins at 8 p.m. in the Arthur G.B. Metcalf Center for Science and Engineering, Boston University, 590 Commonwealth Ave., Boston. Free; call 353-2238.
"CUTANEOUS AND MUSCLE REFLEXES OF THE LOWER LIMB" is a talk by Dr. Carl Kukulka, professor of physical therapy at the University of Iowa, at 12:30 p.m. in rm. 108 of Boston University's Sargent College, 1 University Rd., Boston. Free; call 353-2720.
"FINANCING THE MBTA IN THE 90s" is a lecture by James E. Smith, member of the Board of Directors, Massachusetts Bay Transportation Authority. The talk begins at 6 p.m. at the MBTA Building, Conference Rooms 2 and 3, 10 Park Plaza, 2nd floor, Boston. Free; call 547-3332.
"MONET IN THE '90s: THE SERIES PAINTINGS" is a lecture by Paul Tucket, guest curator of the Museum of Fine Arts, at 5 p.m. at the Pollack Fine Arts Teaching Center, Brandeis University, Waltham. Free; call 736-2655.
WORLD AFFAIRS COUNCIL OF BOSTON presents a lecture by Herbert S. Okun, former US Ambassador to East Germany and Deputy US Representative to the United Nations. "USSR and Eastern Europe: End of an Era?" begins at 6:15 p.m. at the World Affairs Council Rotunda, 22 Batterymarch St., Boston. Admission $5, free for members; call 482-1740.
BRONISLAW GEREMEK, LEADER OF SOLIDARITY IN THE POLISH PARLIAMENT discusses "Religion, Ideology, and Social Welfare" at 10:30 a.m. at the Boston University School of Theology, rm. 318, 745 Commonwealth Ave., Boston. Free; call 353-3060.

WEDNESDAY

JAMES MEREDITH, the first black to graduate from the University of Mississippi, and current special assistant to Senator Jesse Helmes of North Carolina, presents the first lecture in Suffolk University's series, "Prejudice, Freedom, and the Human Experience." The talk begins at 4 p.m. in the C. Walsh Theatre, 55 Temple St., Boston. Free; call 573-8447.
"BENEVOLENT LADIES, HAPLESS WOMEN, AND HELPLESS BABES: Cultural Exhange in Female Charitable Institutions: 1800-1850" is a lecture by Susan Porter, fellow at the Bunting Institute, at 3:30 p.m. in the Gilman Room of Agassiz House, Radcliffe College, 10 Garden St., Cambridge. Free; call 495-8212.
CAMBRIDGE FORUM presents Jill Ker Conway, former President of Smith College and author of *Road from Coorain*, discussing "Great Vocations: The Historian" at 8 p.m at 3 Church St., Cambridge. Free; call 876-9644.
"STUDYING THE ENVIRONMENT: NEW TECHNOLOGIES, GLOBAL VIEWPOINTS" is a talk by environmental geologist Stephen Mojzsis at 8 p.m. at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle St., Cambridge. Admission $1.50; call 547-6789.
"SOLUTIONS FOR SURVIVAL: FUNDING FOR THE FUTURE OF MASSACHUSETTS" is a public policy forum sponsored by the League of Women Voters of Massachusetts. Speakers include state representative Mary Jane Gibson (D-Belmont); Lynn E. Brown, Deputy Director of Research for Regional Affairs and advisor to the President of the Federal Reserve Bank of Boston; Deborah Ecker, former Associate Tax Commissioner; and John K. Bullard, Mayor of New Bedford. Admission $20, $10 for members; call 523-2999.
"SLAVE LIFE IN BARBADOS, WEST INDIES: An Anthropological and Historical Investigation" begins at 8 p.m. in Trim Hall, rm. 207-8, Babson College, Wellesley. Free; call 239-4345.
"INFORMATION TECHNOLOGY: Are We Becoming a Maximum Security Society?" is a talk by Gary T. Marx, Professor of Sociology at MIT, at 7:30 p.m. in the Kresge, Annenberg Library and Communications Center. Free; call 731-7000.

THURSDAY

"BREAST CANCER: SAVING YOUR LIFE" is a panel discussion at noon at the Wang Ambulatory Care Center, Walcott Rooms, Massachusetts General Hospital, Boston. Admission $6 (includes lunch); call 726-2200 for reservations.
"WOMEN AND THE STRUGGLE FOR HUMAN RIGHTS: From the Private to Public Spheres" is a lecture at 12:30 p.m. at the Center for Research on Women, 828 Washington St., Wellesley. Free; call 431-1453.
"THE FIGHT FOR ABORTION RIGHTS" is a discussion at 7 p.m. at the Pathfinder Bookstore, 605 Mass. Ave., Boston. Sponsored by the Young Socialist Alliance. Free; call 247-6772.
"CHILD'S PERCEPTION OF TIME IN CHILDREN'S LITERATURE" is a discussion by psychologist Diana Paolitto at 6:30 p.m. at the Mount Auburn/Collins Branch Library, 64 Aberdeen Ave., Cambridge. Free; call 498-9085.
HISTORIC NEIGHBORHOODS FOUNDATION presents "Slide Talks in the Neighborhood," a series of slide presentations of architectural highlights in Boston's neighborhoods. The presentation this month is tonight at 6:30 p.m. at the Jamaica Plain Branch Libary, South St., Jamaica Plain. Free; call 426-1885.
CAREER OPEN HOUSE, sponsored by Rabb Planning Center, Inc., begins at 6:30 p.m. at the Garage Mall, 61 Mount Auburn St., 3rd floor, Cambridge. Free; call 868-8886.
WORLD AFFAIRS COUNCIL OF BOSTON presents "Middle East Peace Process: The View From the State Department," a talk by William A. Kirby, former Deputy Assistant Secretary for Near Eastern and South Asian Affairs. The program begins at 6:15 p.m. at Babson College, Center for Executive Education, Wellesley. Admission $10 ($30 with dinner); call 482-1740 for reservations.
"POPE INNOCENT III AND SOCIAL WELFARE IN THE MIDDLE AGES" is a talk by Brenda Bolton of the University of London at 10:30 a.m. at the Boston University School of Theology, rm. 318, 745 Commonwealth Ave., Boston. Free; call 353-3060.

FRIDAY

HISTORIC NEIGHBORHOODS FOUNDATION presents "Boston Architects and their Back Bay Buildings," a 'brown bag' slide presentation at noon at the 2 Boylston St., Boston. Admission $5, free for members; call 426-1885.

Benefits

FRIDAY

EARTH DAY BENEFIT, featuring live entertainment by Brother Blue, Alice Johnson and Andy Holiner, and others, begins at 8 p.m. at Sanders Theatre, Harvard University, Cambridge. Tickets $5; call 492-2243.
"SIXTY STATE STREET SWING" is a dance at 6 p.m. in the Bay Tower Room, 60 State St., Boston. Proceeds benefit the Samaritan's Suicide Prevention Center. Tickets $50; call 723-1666.
GILBERT AND SULLIVAN'S *RUDDYGORE* is presented by the Sudbury Savoyards at 8:15 p.m. tonight, and 2:30 and 8:15 p.m. tomorrow at the Lincoln-Sudbury Regional High School Auditorium, Sudbury. Proceeds donated for world hunger relief. Tickets $9; $6 for seniors and students and matinee show; call (508) 897-3110.

SATURDAY

"FABLES FOR GROWN-UPS" is a performance of mythical fables through poetry, dance-theatre, music, and puppetry at 8 p.m. tonight and tomorrow at the First Church Congregational, 11 Garden St., Cambridge. Proceeds benefit the Charles River Studio-Workshop. Tickets $7; call 923-4520.
BENNINGTON PUPPETS presents *Hansel and Gretel* at 11 a.m. at the Buckingham, Browne, and Nichols Theatre, Gerry's Landing Rd., Cambridge. Proceeds benefit the Garden Nursery School, a parent-run cooperative in Harvard Square. Tickets $5; call 354-4229.
MODEL RAILROAD AND TRAIN SHOW begins at 10 a.m. in the Belmont High School cafeteria, 221 Concord Ave., Belmont. Proceeds benefit the Belmont Kiwanis Club. Admission $2.50, $1 for children and seniors, free for children under 5; call 484-4370.
GILBERT AND SULLIVAN'S *RUDDYGORE*. See listing for Fri.

SUNDAY

FOURTH ANNUAL HUMANITY HOUSE BENEFIT IN HONOR OF STEPHEN HOY is a dinner, music, and comedy show with Jonathan Katz and other performers at 6 p.m. at Temple Shalom, 175 Temple St., Newton. Proceeds go toward making Humanity House, a community residence for mentally retarded adults, wheelchair accessible. Tickets $20; call 731-0394 by Friday for reservations.
4TH ANNUAL "SAY YES TO TEENS" ROAD RACE, sponsored by the City of Cambridge Department of Human Services, begins at 10:30 a.m. at the Fresh Pond Clubhouse, 695 Huron Ave., Cambridge. Runners must register by 10 a.m. Proceeds support the Division of Community and Youth's Educational and Recreational Programs for Cambridge teenagers. Entry fee $10, $8 in advance; call 498-9076.
"FABLES FOR GROWN-UPS." See listing for Sat.

MONDAY

SPINAZZOLA WINE AND FOOD SEMINAR features tastings of wine from barrels at 9 a.m. at the Tremont House, 279 Tremont St., Boston. Proceeds Benefit the Anthony Spinazzola Memorial Scholarship Fund at Boston University. Tickets $50; call 353-3261.

TUESDAY

"POLYESTHER" is a Purim play by Abe Rybeck at 7:30 p.m. at the Coolidge Corner Theatre, 290 Harvard St., Brookline. Proceeds benefit the New Jewish Agenda. Tickets $7; call 925-1749.

WEDNESDAY

"THIRD ANNUAL MUSICAL-CHAIR-A-THON" begins at 7:30 p.m. at Boston University's Case Athletic Center, 279 Babcock St., Boston. Proceeds benefit the Children's Hospital. Entrance fee is $40 per team of ten people, $5 for each additional participant, free for spectators; call 738-6829.

THURSDAY

"INDEPENDENCE FOR BLIND PEOPLE THROUGH INFORMATION" is a benefit dinner for the National Braille Press Inc. at 6 p.m. at the Hyatt Regency, 575 Memorial Dr., Cambridge. Tickets $75; call 266-6160.

FRIDAY

"LA FABULOUS FRENCH FURNISHINGS AND ANTIQUE SALE" begins at 5 p.m. tonight and 9 a.m. tomorrow at 530 Columbus Ave., Boston. Proceeds benefit Little Brothers — Friends of the Elderly. Admission $3; call 536-2404.
SO SAD, SO SORRY, SO WHAT is a film featuring a woman speaking on having AIDS, being incarcerated, and more. It is screened at 7:30 p.m. at the Grover Cleveland School, 11 Charles St., Dorchester. Proceeds benefit the Women's Survival Network, a proposed shelter for battered women who have been released from prison. Admission $4.

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ART LISTINGS

Douglas Prince's **transfiguration #34,** *at the Photographic Resource Center*

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

AKIN GALLERY (266-3535), 476 Columbus Ave., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Mar. 24: paintings by Thaddeus Beal and Tim Murdoch, and sculpture by Hans Evers.

ALIANZA (262-2385), 154 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Wed. until 7 p.m. Contemporary crafts by American artisans. Through Apr. 19: ceramic vase and vessel forms by Gary DiPasquale.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 28: recent paintings by Paul Benney, and Thomas Woodruff.

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., Boston. Sat. 11 a.m.-5 p.m. Mar. 24-Apr. 28: "French Photography: 1910-1960," works by Atget, Boubat, Brassai, Doisneau, Horvat, and Lartigue. Reception Mar. 23, 5-7 p.m.

ART INSTITUTE OF BOSTON (262-1223), 700 Beacon St., Boston. Mon.-Fri. 9 a.m.-5 p.m. Mar. 26-Apr. 21: "Songs of Innocence and Experience: New Paintings by Tim Nichols." Reception Mar. 27, 5:30-7:30 p.m. **Sat.:** at 8 p.m., "Discovering the Intuitive," a lecture by Larry Fink. Admission $5, $3 for students.

ART INTENTIONS (871-9747), 2053 Washington St., Hanover. Mon.-Fri. 10 a.m.-9 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Mar. 26-Apr. 21: Invitational Printmaking Show. Reception Mar. 29, 6-8 p.m.

ARTISTS AND COMPANY (235-3398), 564 Washington St., Wellesley. Mon.-Sat. 10 a.m.-5:30 p.m. Contemporary and wearable art. Through Mar. 24: new works by Anne Lindstrom, Suzan White, Lisa Geilick, Thomas Todd, and others.

ARTISTS FOUNDATION GALLERY AT CITYPLACE (227-2787), State Transportation Bldg., Park Plaza, Boston. Tues., Wed., Fri. 11 a.m.-6 p.m.; Thurs., 11 a.m.-8 p.m.; Sat. noon-4 p.m. Mar. 27- May 5: "Glass is the Medium: Sculptures, Vessels, and Constructions," a group show; and "Odella, a hidden survivor," a photographic essay by Carlotta Duarte, with paintings by Odella.

THE ARTS CENTER (508-764-3341), 111 Main St., Southbridge. Mon.-Fri. 10 a.m.-6 p.m. Through Mar. 30: Annual Women's Art Show.

ATWOOD GALLERY (508-753-3838), 69 Hammond St., Worcester. Tues.-Sat. noon-5 p.m. Through Apr. 15: "The Figure Exposed," an exhibition of large life drawings by activist and artist Tom Lewis.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Apr. 4: "Stripes," a group show.

BETH URDANG FINE ART (424-8468), 207 Newbury St, Boston. Sat. 10 a.m.-6 p.m. Through Apr. 21: sculpture from New England collections.

BOSTON CENTER FOR THE ARTS.

— Mills Gallery (426-7700), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Thurs. until 7 p.m. Through Apr. 7: "Objects and Metaphors," drawings by Ken Beck and Michael David.

BOSTON PSYCHOANALYTIC SOCIETY (266-0953), 15 Comm. Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 28: "Juxtapositions," a mixed-media exhibit by Marian Lazar, Susan Anderson, Steve Gildea, and Toby Atlas.

BRICKBOTTOM GALLERY (625-6600, x2985), 1 Fitchburg St., Somerville. Thurs.-Fri. 3-7 p.m., Sat.-Sun. noon-5 p.m. Through Mar. 30: "Figuration: Likeness and Symbol."

BROMFIELD GALLERY (451-3605), 90 South St., Boston. Tues.-Sat. 10-5:30. Mar. 31: paintings by Robert Morgan.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Apr. 10: "Asian Extractions," featuring works by members of the Cambridge-based Asian American Artists Association; and "Personal Odysseys," works by Clarissa Sligh, Celia Avarez-Munoz, and Maria Martiniz-Canas.

CANDACE WHITTEMORE LOVELY STUDIO (262-8551), 30 Ipswich St., Boston. Mon.-Fri. 10 a.m.-5 p.m. Ongoing: oil paintings and prints by Candace Whittemore Lovely.

CENTER FOR THE ARTS (413-584-7327), 17 New South St., Northampton. Tues.-Fri. noon-5 p.m., Sat. and Sun. 2-5 p.m. Through Apr. 8: paintings and drawings by Nanny Vonnegut, and color photographs by Shelley Rotner.

CHAPEL GALLERY (332-7782), Second Church, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Mar. 25: mixed-media paintings by Ellen Rich. Mar. 29-Apr. 22: "Big Paintings from the Little Museum of Mixed Emotions," paintings by Lydia Nelson.

CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 23: a mixed-media exhibit by Rebecca Doughty and Alexa Thayer. Mar. 27-Apr. 20: "Andrew Stevovich: Works on Paper 1986-90," an exhibition of prints.

CONCORD ART ASSOCIATION (508-369-2578), 37 Lexington Rd., Concord. Tues.-Sat. 11 a.m.-4:30 p.m., Sun. 2-4:30 p.m. Mar. 30-Apr. 22: "Trio," works by Joan Griswold, Maris Platais, and Anne Talbot.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through Apr. 7: juried exhibition of portraits and still lifes by member artists.

THE CRANE COLLECTION (262-4080), 73 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 31: "Theresa Bernstein Centennial Exhibition."

DEPOT SQUARE ARTISTS (508-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 31: "Shapes and Space," acrylic and paper collage works by Kate Fournaris.

DIFFERENT ANGLE GALLERY (482-3343), 35 Wareham St., Boston. Thurs.-Sat. 1-6 p.m. Through Apr. 7: "Well, as a Result . . ., " a 13-piece series of paintings by South African artist Jo-Anne Green.

ECLIPSE GALLERY (257-6730), 216 Newbury St., Boston. Tues.-Sat. 9-6 p.m. Through Mar. 31: paintings by Stephen Cope.

88 ROOM (522-7782), 107 Brighton Ave., Allston. Thurs.-Sat. noon-6 p.m. Through Apr. 7: "How People Live," objects of personal value from homes in the Allston/Brighton neighborhood.

FEDERAL RESERVE BANK GALLERY (973-3454), 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Apr. 26: "Spectrum 1990: The Boston Women's Caucus for Art Exhibition."

FERRIN GALERY (413-586-4509), 179 Main St., Northampton. Mon.-Sat. 10 a.m.-6 p.m., Thurs. and Fri. until 9 p.m., Sun. noon-5 p.m. Through Apr. 28: "Underwater," a group show in all media inspired by the flora and fauna of the aquatic environment.

FRAME-IT/STUDIO AND GALLERY (696-8382), 588 Randolph Ave., Milton. Tues.-Sat. 9:30 a.m.-5:30 p.m. Through Mar. 31: watercolors by Corita Kent and Mickey Myers.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues.-Sat. 10 a.m.-5 p.m., Wed. and Thurs. until 7 p.m. Through Mar. 29: "Bleu, Blanc et Or," an exhibition of recent paintings by Claude LaRosa.

GALLERY 57 (498-9033), 57 Inman St., Cambridge. Mon.-Fri. 8:30 a.m.-5 p.m. Administered by the Cambridge Arts Council. Through Mar. 31: "Family Trees," paintings by Ellen Stutman.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 24: works by Suzanne Vincent. Mar. 29-Apr. 21: works by Susan Zeeman Rogers. Reception Mar. 30; 7-9 p.m.

GALLERY SCHMALLERY (426-4188), 443 Albany St., Ste. 401, Boston. Tues.-Fri. noon-7 p.m. Through Mar. 23: mixed-media exhibition by Aris Logothetis, Emmett McDermott, Marc Zesty Myers, and Gary Wortzel.

GENOVESE GALLERY (426-9738), 535 Albany St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Apr. 4: sculpture by Jackie Ferrara.

GOODNOW LIBRARY (508-443-9112), 21 Concord Rd., Sudbury. Mon. and Tues. 10 a.m.-8:30 p.m., Wed. noon-8:30 p.m., Thurs.-Sat. 10 a.m.-5 p.m., Sun. 2 p.m.-5 p.m. "Perceptions," black-and-white photographs by Adam David Sacks.

GROHE GLASS GALLERY (227-4885), at Signature Gallery, Dock Sq., North St., Boston. Mon.-Thurs. 10 a.m.-9 p.m., Fri. and Sat. until 10 p.m., Sun. noon-6 p.m. Through Mar. 30: lead crystal sculpture by Edward Nesteruk.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 p.m.-5 p.m. Through Apr. 21: watercolors by Charles P. Demetropoulos.

HALEY & STEELE (536-6339), 91 Newbury St., Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Prints with historical, sporting, marine, architectural, and botanical themes.

HARCUS GALLERY (262-4445), 210 South St., Boston. Tues.-Sat. 9:30 a.m.-5:30 p.m. Through Mar. 28: works by New England realist painters Marcia Lloyd and Kimberly MacNeille.

HARVEY AND COMPANY (536-8025), 251 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m., Wed. until 7 p.m. Specializes in custom-made jewelry. Through Apr. 6: "The Persistent Seduction of the Image," an exhibition of art from the Italian region of Friuli-Venezia Giulia.

HOWARD KLINE GALLERY (508-546-7706), 150 Upper Main St., Rockport. Sat. and Sun. 1-5 p.m. Contemporary watercolors, oils, and paintings by Howard Kline.

INDIGO (497-7200), 823 Main St., Cambridge. Wed. 8 p.m.-1 a.m., Thurs., Fri., 4 p.m.-2 a.m., Sat., 8 p.m.-2 a.m. Indigo is a women's nightclub. Through Mar. 30: "Natural Forces," paintings by Elin Menzies.

JOHN COPLEY GALLERY (357-7345), 92 South St., first floor, Boston. Through Apr. 7: photographs by Sue McWilliams.

JULIA SAUL GALLERY (508-443-7078), 359 Boston Post Rd. (Rte. 20), Sudbury. Tues.-Fri. 10 a.m.-6 p.m., Thurs. until 8 p.m., Sat. 10 a.m.-5 p.m. Through Apr. 21: wooden assemblages and works on paper by Nancy Day.

LAUGHLIN/WINKLER GALLERY (269-1782), 205 A Street, Fort Point Channel, Boston. Tues.-Fri., 11 a.m.-4 p.m. Through Mar. 31: works in oil on wood by Peter Hoyle and Shelley Loheed.

LEVINSON KANE GALLERY (247-0545), 14 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 24: sculpture and works on paper by Robert P. Moore Jr.

MOBIUS (542-7416), 354 Congress St., Boston. Wed.-Sat., noon-5 p.m. Through Mar. 24: "Half Past the Backward Falling or Daylight Saving Time," an installation by Bart Uchida.

NEWMAN GALLERY (262-9083), 205 Newbury St., Boston. Mon.-Fri 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Works by French and American Impressionists.

NEWTON ARTS CENTER (964-3424), 61 Washington Park., Newtonville. Mon.-Fri. 10 a.m.-4 p.m., Thurs. until 1 p.m., Sat. and Sun. 2-4 p.m. Mar. 30-Apr. 1: works by Valery Jayne, Yuan Zuo, Chiayang Khang, Dora Hsiung, and others. Through Apr. 29: paintings by Rafael Mahdavi, Miroslav Antic, Marthe Larsen, and Balthasar Semper.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Fri. 9:30 a.m.-6 p.m., Thurs. until 9 p.m., Sat. 9:30 a.m.-5 p.m. Through Mar. 30: the "Emprise Private Collection," fossils and artifacts; oils on canvas and other works by Christine Wallace.

NEWTONVILLE LIBRARY (527-3960), 345 Walnut St., Newtonville. Mon.-Fri. 9:30 a.m.-6 p.m., Thurs. until 9 p.m., Sat. until 5 p.m. Through Mar. 30: landscapes in acrylic on canvas by Debi Milligan. Reception Through Apr. 22: watercolor paintings by Polly Hayton.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 24: "Common Ground/Sculpture," a joint exhibition with the Hurst Gallery.

NOSTALGIA FACTORY (236-8754), 324 Newbury St., Boston. Mon.-Sat. 11 a.m.-7 p.m., Sun. noon-6 p.m. Through Mar. 31: "Abandoned Cars," original advertising of automobiles that have disappeared from the marketplace.

ORIGINS GALLERY OF TRIBAL ARTS (277-0530), 1382 Beacon St., Brookline. Tues.-Sat. 11 a.m.-6 p.m., Thurs. until 7 p.m., Sun. 1-5 p.m. Through Apr. 30: "Beadwork of the Ndebele," a collection of ceremonial beadwork from the Ndebele tribe of southern Africa.

PALLAS ATHENE (739-1324), 224 Washington St., Brookline. Mon.-Fri. 11 a.m.-7 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. A gallery showing works by women artists and artisans. Through Mar. 29: "Figure and Ground," color etchings by Maria Henle, and sculpture by Meg Egeberg.

PAUL SOROTA FINE ARTS (267-1551), 224 Newbury St., Boston. Mon.-Sat. 10 a.m. to 6 p.m., Wed.-Fri. until 9 p.m., Sun. 1-5 p.m. Ongoing: exhibition of stone sculptures from Zimbabwe.

PUCKER SAFRAI GALLERY (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Apr. 20: oil paintings of Nantucket by David Vereano.

RANDALL BECK GALLERY (266-2475), 225 Newbury St., Boston. Mon.-Fri. 9:30 a.m.-5:30 p.m. Through Apr. 7: new works on paper by Jennifer Hilton.

ROBERT KLEIN GALLERY (482-8188), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Apr. 28: photographs by Diane Arbus and Weegee.

RUTHERFORD GALLERY (266-9636), Through Mar. 31: "Three Women, Three Views," contemporary works in oil by Reinette Fournier, Olga Stamatiou, and Martha Stone.
SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. until 5 p.m. Through Mar. 31: "A Collector's Choice: Jewelry for the Next Decade," featuring works by Thomas Mann, Deirdre Donchian, and Shellie Bender.
SOUTH SHORE ART CENTER (383-9548), 119 Ripley Rd., Cohasset. Mon.-Fri. 10 a.m.-4 p.m., Sat. until 1 p.m., Sun. 1-4 p.m. Mar. 29-Apr. 26: All New England Juried Exhibition.
THE SPACE (445-9016), 788 Columbus Ave., Boston. Wed.-Sat. noon-5 p.m. Through Mar. 30: "Made in Medellin," an exhibition by contemporary artists from Medellin, Columbia.
STARR GALLERY (965-7410), Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton. Sun.-Thurs. 10 a.m.-4 p.m., Tues. and Wed. 6-9 p.m., Fri. 10 a.m.-2 p.m. Through Apr. 1: paintings, prints, and drawings by Ben Shahn.
STRIAR JEWISH COMMUNITY CENTER (341-2016), Perkins Gallery, 445 Central St., Stoughton. Sun.-Thurs. 6 a.m.-10 p.m., Fri. until 3 p.m., and Sat. 1-6 p.m. Through Apr. 30: "How Goodly Are Thy Tabernacles," an exhibition of photographs of the synagogues of Greater Boston by Steve Kellerman.
THOMAS SEGAL GALLERY (292-0789), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Apr. 7: an installation of flourescent light tubes by Dan Flavin.
29 NEWBURY (536-0290), 29 Newbury St., Boston. Daily 11:30 a.m.-1:30 a.m. Through Apr. 8: gouache and acrylic paintings by Dan McMann.
VERA GALLERY (424-8333), 286 Newbury St., Boston. Tues.-Fri. 10 a.m.-6 p.m., Sat. and Sun. noon-5 p.m. Devoted exclusively to contemporary Russian art.
WEST ROXBURY BRANCH LIBRARY (325-3147), Mon., Thurs. noon-8 p.m., Tues., Wed.10 a.m.-6 p.m., Fri., Sat. 9 a.m.-5 p.m. Through Mar. 30: "Reaching the Other World," portraits and stories of Massachusetts residents who have overcome drug addiction and who are living with AIDS.
WORCESTER CENTER FOR CRAFTS (508-753-8183), 25 Sagamore Rd., Worcester. Mon.-Sat. 9 a.m.-5 p.m., Mon.-Thurs., 6:30-8 p.m. Through Apr. 7: fine furniture, ceramics, and brass and copper weathervanes.
ZOE GALLERY (536-6800), 207 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Mar. 31: works by Rachel Paxton.

MUSEUMS

A & D TOY-TRAIN VILLAGE AND RAILWAY MUSEUM (508-947-5303), 49 Plymouth St., Middleboro. Daily 10 a.m.-6 p.m. Admission $4, $3.50 for seniors, $2.50 for children five to 12. Toy trains made of cardboard, coal, lead crystal, soap, wicker, and other unusual materials.
BERKSHIRE MUSEUM (413-443-7171), 39 South St., Pittsfield. Tues.-Sat. 10 a.m.-5 p.m., Wed. until 8:30 p.m., Sun. 1-5 p.m. Through Mar. 25: "Drawings from the Philip Guston and Clark Coolidge Exchange," and "In the Drowning Pool: A Video Installation by Rita Myers."
BLUE HILLS TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton. Admission $2, children $1. Activities for families on **Sat. and Sun:** at 11 a.m., nature stories; from 10 a.m. to 4 p.m., "Tree-Mendous," an outdoor exploration of the trees of the Blue Hills. Free with museum admission.
BOSTON NATIONAL HISTORICAL PARK (242-5691), Charlestown Navy Yard, Charlestown. Daily 9 a.m.-5 p.m. Free. Through Mar. 31: "Black Wings: The American Black in Aviation," a touring exhibit organized by the Smithsonian National Air and Space Museum.
BOSTON PUBLIC LIBRARY (536-5400, x366), Copley Sq., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m. Art and architecture tours given on **Mon.** at 2:30 p.m., on **Tues. and Wed.** at 6:30 p.m., and on **Thurs. and Sat.** at 11 a.m. Through Apr. 30 in Wiggins Gallery: "The Teaching Drawings of Arthur Polonsky." Through Mar. 29 in the Great Hall: "Allan Rohan Crite: An Artist's Quest," a collection of paintings, prints, and drawings. Through Mar. 31 in the Research Library: "200 Years of the Federal Census." In the Wiggins Gallery: through Mar. 31: "Play Ball," photographs of such baseball heroes as Babe Ruth, Lou Gehrig, Ted Williams, Joe DiMaggio, Cy Young, and Dizzy Dean; through Apr. 30: "The Teaching Drawings of Arthur Polonsky." Mar. 28-May 31 in the Cheverus Room: "William Gibbons Preston: The Evolution of an Architect." Mar. 28-May 31 in the South Gallery: "Highlights of the Architectural Collections of the Boston Public Library." Through Apr. 12 in the Rare Books and Manuscripts Department: "Italian Treasures," an exhibition of early Italian books, letters, and medieval manuscripts. Mar. 28-Apr. 30 in the Koussevitzky Gallery: an exhibition of works from the Library's Connick Stained Glass Archives, including sketches, photographs, and stained glass works.
BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-5 p.m. Admission $5, $3 for children five to 12. Replica of the *Beaver*, one of three ships involved in the famous uprising, and period museum. Complimentary tea.
CARDINAL SPELLMAN PHILATELIC MUSEUM (894-6735), 235 Wellesley St., Weston. Tues.-Thurs. 9 a.m.-4 p.m., Sun. 1-5 p.m. Free. Exhibitions of American and foreign stamps, antique post-office games, and other postal memorabilia.
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $5 for children over two and seniors, $2 for one-year-olds, $1 for all on Fri. after 5 p.m. The museum includes a Japanese house, a comic-strip-making station, and art by local children reflecting their ideas on the future. "Ahead to the Past" features a depiction of a Jewish family in 1930s Boston. "What If You Couldn't . . . ?" is an exhibition to help children and others gain a better understanding of disabilities and people with special needs. March is Maple Sugaring Month at the Children's Museum; call for information on special programs including tapping a maple tree, and making a traditional Native American basket for collecting sap. **Fri.: at 6:30 p.m.**, "Children of War" features young people discussing experiences as refugees from war-torn countries. **Fri. the 30th:** Registration begins at 3:30 p.m. for the annual March Family Overnight; at 6:30 p.m. Jerry Beck helps kids create giant paintings and observe how the paintings change when sprayed with water; at 7:30 p.m. Lane Stewart performs mime and juggling in "Dat Clown Show." Through Apr. 6: the Chestnut Hill Mall hosts two Children's Museum exhibits. "The Giant's Desktop," and "Families: A Celebration of Love, Diversity, and Commitment." **Sun.:** children's entertainment begins in the Mall at 2 p.m.
CLARK ART INSTITUTE (413-458-9545), 225 South St., Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Through Mar. 25: prints by Käthe Kollwitz; "Rouen Re-Viewed," paintings prints, and drawings; and "Photography and Art History," an exhibition examining the uses of photography by art historians.
COMPUTER MUSEUM (423-6758), 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $5, $4 for students and seniors, free for children under five, half-price for all Fri. 5-9 p.m. Tours on **Sat. and Sun.** at 1:30 and 3 p.m. Robot shows and computer-animated films presented daily. Includes a collection of robots and interactive computers; "The Honeywell Animals," sculptures made from computer components; "Design a Deck," an interactive exhibit for would-be architects; and historical exhibits. **Fri. the 23rd-Sun. the 1st:** Computer Animation Show.
CURRIER GALLERY OF ART (603-669-6144), 192 Orange St., Manchester, NH. Tues.-Sat. 10 a.m.-4 p.m., Thurs. until 10 p.m., Sun. 2-5 p.m. Free. Includes American and European paintings and sculpture from the 13th through the 20th centuries. Through Apr. 29: "A Classic Usonian!: Frank Lloyd Wright's 1950 House for Isadore J. and Lucille Zimmerman." Through May 6: "Formulation: Articulation," an exhibition of silkscreen prints by Josef Albers. Call for information on the "Music FilmFest," featuring video performances by pop, rock, and avant-garde musicians.
CUSTOM HOUSE MARITIME MUSEUM (508-462-8681), 25 Water St., Newburyport. Mon.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, $1 for children five to 12. The museum is housed in a Greek Revival building designed by Robert Mills.
DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, free for children. Ongoing: "Masks: Making Faces," an exhibition on ancient and ethnic masks and contemporary works; and "For the Armchair Traveler: Three Centuries of British Works on Paper," with etchings, engravings, and lithographs. Through Apr. 1: "Louis Sullivan: Unison With Nature," featuring architectural ornaments in a variety of materials; and "American Art Posters of the 1890s." Through Apr. 22: and "'50s Ad Work: Photographs by Ralph Bartholomew and Ruzzie Green," and "America Worked: The 1950s Photographs of Dan Weiner."
DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., noon-5 p.m. Guided tours at 2 p.m. on **Sat. and Sun.** Admission $3, $2 for students and seniors. Contemporary American art, with an emphasis on New England artists. Through Apr. 15: "A Different War: Vietnam in Art," a traveling, mixed-media exhibition of works created since the 1960s by over 50 artists critical of the war in Vietnam. **Sun.:** at 3 p.m., photographer and Vietnam veteran William Short discusses his work currently on display. Free with museum admission.
— Sculpture Park, daily 8 a.m.-10 p.m.: works by Charles Ginnever, Judith Brown, Mags Harries, George Rickey, Mark di Suvero, and Alexander Liberman.
EDAVILLE RAILROAD (508-866-4526), Rte. 58, South Carver. Mon.-Fri. 4-9 p.m., Sat. and Sun. 2-9 p.m. Admission $9.50, $6.50 for children. Antique steam-engine train rides, petting zoo, carousel rides.
ESSEX INSTITUTE (508-744-3390), 132 Essex St., Salem. Tues.-Sat. 9 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Also includes the Gardner-Pingree House, a restored 1804 Federal townhouse designed by Samuel McIntire (open Tues.-Sun. 1-5 p.m. only). Through Mar. 30: "Dancing the Night Away: The History of Social Dance in Salem," an exhibit of dance costumes. Through Apr. 1: "Frank Cousins of Salem: Photography and the Colonial Revival." **Wed.:** at 2:30 p.m., "Growing Almost Anything, Anywhere — Under Lights," is a lecture by horticultural writer James Jones. Admission is free.
FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through May 27: "Arthur Polonsky: Selected Works 1944-1990;" "The Boston Printmakers 42nd North American Print Exhibition with sculptures by Penelope Jencks;" and "Where All Ladders Start," a mixed-media installation by Anna Strickland. **Sun.:** "Authenticating Art, Part II: The Conservator's Perspective" is a lecture at 2:30 p.m. Free with museum admission.
FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun. noon-5 p.m., Thurs. until 9 p.m. Admission $2, $1 for students and seniors, free for all on Sat. and on Thurs. after 5 p.m. The museum is devoted primarily to 19th- and 20th-century American art, with collections of contemporary crafts. Ongoing: "Motif and Meaning: Classicism in America," an exhibition of decorative arts and sculpture. Through May 13: "Classicism Reconsidered," an exhibition of contemporary arts and sculpture employing classical Greek and Roman motifs, conceived to complement the ongoing exhibit, "Motif and Meaning."
HAMMOND CASTLE (508-283-2080), 80 Hesperus Ave., Gloucester. Daily 9 a.m.-5 p.m. Admission $3.50, $3 for seniors, $2 for children six to 12. Re-creation of a medieval castle housing an 8200-pipe organ and art from Roman, medieval and Renaissance periods.
HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Fri. 9 a.m.-4 p.m., Sat. and Sun. noon-4 p.m. Admission $4, $2.75 for children and senior citizens.
INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Gallery will be closed through Mar. 30 except for special performances. The ICA sponsors performances **Fri.:** Terry Allen performs the bilingual musical theater melodrama, *Juarez*, at 8 p.m. at the Brattle Theatre, Brattle St., Cambridge. Tickets $12, $10 for students, seniors, and ICA members.
ISABELLA STEWART GARDNER MUSEUM (566-1401), 280 the Fenway, Boston. Tues. noon-6 p.m., Wed.-Sun. noon-5 p.m. Admission $5, $2.50 for students and seniors, free for children, free for all on Thurs. after 5 p.m. The museum, built in the style of a 15th-century Venetian palace, houses art collected by Isabella Stewart Gardner (1840-1924) which spans more than 3 centuries. Among the highlights are portraits by Manet, Degas, Sargent, and Whistler; Italian Renaissance paintings by Botticelli, Raphael, and Titian; and the first canvas by Matisse to be included in a museum collection.
JOHN F. KENNEDY NATIONAL HISTORIC SITE (566-7937), 83 Beals St., Brookline. Daily 10 a.m.-4:30 p.m. Admission $1, free for children. Kennedy's birthplace, with memorabilia. JFK pho-

Continued on page 42

Theresa Bernstein's Coney Island, *at Simmons College*

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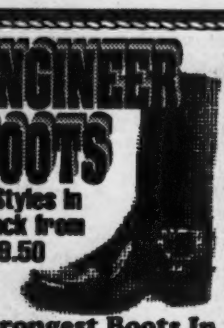
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April 5, 7:45 & 10:45, $12
The Steve Lacy/Steve Potts Quartet
April 6, 7pm, $10
The Middle East Restaurant
472 Mass Ave, Cambridge
Reservations: 492-8151
Opening Night with The DeMoulas Family & A Special Guest
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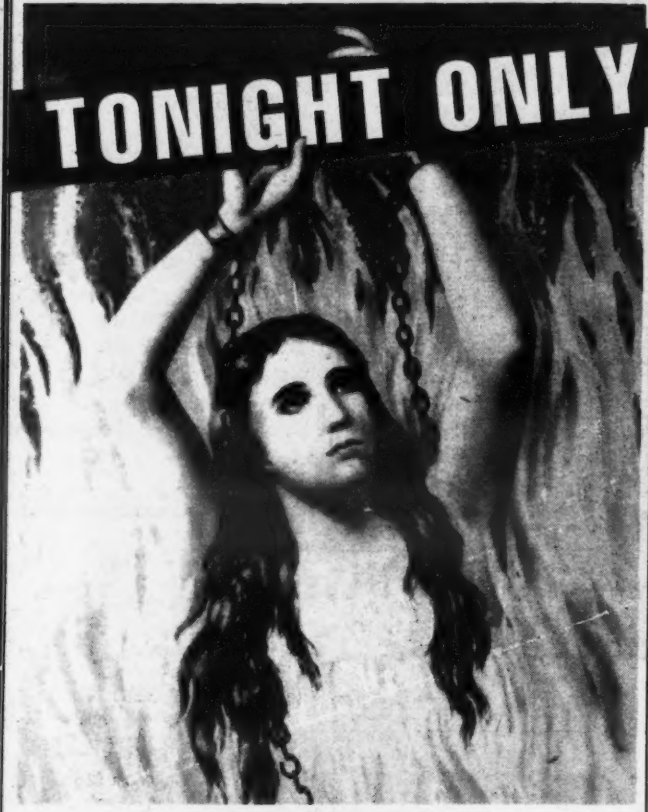

a work in progress by

TERRY ALLEN

with

JO HARVEY ALLEN

THE PANHANDLE MYSTERY BAND

Terry Allen • Lloyd Maines
Richard Bowden • Donnie Maines
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FRIDAY
MARCH 23
AT 8 P.M.

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TICKETS: $12 at ICA & Brattle • $10
ICA members & students (ICA only)
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Continued from page 41

tographs, audio-visual presentations, and memorabilia. "The Kennedy Women: To Each Her Own," a slide show commemorating Women's History Month, begins **Fri., Sat., and Sun.** at 11 a.m. and 2 p.m.

MILTON ART MUSEUM (696-1145), 44 Edge Hill Rd., Milton. Tues.-Fri. 10 a.m.-2 p.m., Wed. also 6-8 p.m., Sat. 10 a.m.-4 p.m. Admission $3, $2 for seniors, free for students. The permanent collection includes a holography exhibit and American and European paintings.

MUSEUM OF AMERICAN TEXTILE HISTORY (508-686-0191), 800 Mass. Ave., North Andover. Tues.-Fri. 10 a.m.-5 p.m., Sat.-Sun., 1-5 p.m. Admission $2, $1 children and seniors. Guided tours begin at 10:20 a.m, 1, and 3 p.m. on **Tues.-Fri.**; 1:30 and 3 p.m. on **Sat. and Sun.** Through Aug. 3: "Hand Spinning in the Industrial Age," features patented spinning wheels from the U.S., and explores its westward movement in the mid-19th century.

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 on Thurs. and Fri. after 5 p.m., $5 for seniors, free for children, free for all on Sat. until noon. Introductory walks through all collections begin at 11 a.m. and 2 p.m. **Tues.-Fri.** and at 11 a.m. and 1:30 p.m. on **Sat.** "Painting and Decorative Arts Walk" begins at noon Tues.-Fri. "Asian, Egyptian, and Classical Walk" begins at 1 p.m. **Tues.-Fri.** Spanish-language tours begin at 11:30 a.m. on the first **Sat.** of the month. "Tea and Music" is served at 2:30 p.m. **Tues.-Fri.** in the Ladies Committee Gallery (additional admission $2). Call extension 368 for information about adult group tours, extension 310 for information about youth group tours, or extension 302 for information about tours for the disabled and visually-impaired (TTY/TDD 267-9703).

— Foster Gallery. Through Jul. 8: "Connections: Martin Puryear," an exhibition of abstract sculpture, and "American Abstraction Since the 1960s: A Selection Drawn Primarily From the Permanent Collection."

— Gund Gallery. Through Apr. 29: "Monet in the '90s: The Series Paintings."

— Musical Instruments Gallery. Through Apr. 3: "Music South of the Sahara," featuring flutes, harps, "thumb pianos," and other melodic instruments from Africa.

— Trustman Galleries. Through May 9: "Shaker Spirit Drawings from Hancock," an exhibition of 24 Shaker "spirit," or "gift," drawings, which were created to illustrate spiritual messages.

— Gallery talks are free with museum admission. All lectures take place in Remis Auditorium and cost $7.50, $6.50 for members (unless otherwise noted). **Sat.:** at noon, "Cubism" is a gallery talk. **Sun.:** at 2 p.m., "Couples," is a gallery talk. **Wed.:** at 6 p.m., "Seventeenth-Century Dutch Painting" is a gallery talk; at 8 p.m. in Remis Auditorium: Spiro Kostoff, Professor of Architectural History at the University of California, Berkeley, delivers the first in the "Temple or Mall? Challenges in Museum Design" lecture series. **Thurs.:** at 11 a.m., "Accoutrements of Tea" is a gallery talk.

— Children's activities are free with museum admission. Wed.-Fri. at 3:30 p.m.: a 90-minute drop-in workshop for children six to 12.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Free. Through Apr. 22: "Travels Among the Indians: A Catlin Portfolio," 19th-century lithographs by George Catlin. Through May 20: "Lafayette: Hero of Two Worlds," an exhibition on the life of the man who led troops in both the American and French revolutions. Opening March 25: "Let It Begin Here: Lexington and the Revolution," an ongoing exhibit. **Sun.:** at 3 p.m., "The Fighting Man of the Revolution" is a lecture by military historian George C. Neumann. Admission $1, 50¢ for children.

MUSEUM OF SCIENCE (723-2500), Science Park, Boston. Tues.-Sun. 9 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $4 for children four to 14 and seniors. Includes special-effects demonstrations, a nine-foot-high incubator with baby chicks, the theater of electricity (with indoor thunder-and-lightning shows daily), and hands-on computer exhibits. Ongoing: "Mapping the Roof of the World," the exploration of Mt. Everest and the science of geographic mapping. Through Apr. 24: "Space Spinoffs," 120 space program artifacts that have changed the lives of consumers. Through May 27: "Return of the Dinosaurs," featuring five moving replicas of dinosaurs. **Sat.:** programs for the hearing-impaired are offered throughout the day; call 589-0373 for information.

— Laser show admission $6, $4 for children and seniors. "Summer of '69," with music by the Doors and the Rolling Stones, begins **Thurs.-Sat.** at 8:30 p.m. "Grateful Dead," begins **Sun.** at 8:30 p.m. "Pink Floyd" begins **Fri. and Sat.** at 10 p.m. "Laserium Zodiac," with New Age music and jazz, begins **Fri.-Sun.** at 5:30 p.m.

— Omni Theater (523-6664) admission $6, $4 for children and seniors. The Omni Theater is currently showing "The Great Barrier Reef," a film about the underwater world off the northeast coast of Australia, and "The First Emperor of China," the story of Qin Shihuang, who conquered six states to unify the vast territory of China. Call for times.

— Planetarium admission $5, $3.50 for children and seniors. The Planetarium is currently showing "Cosmoscope: A Planetarium Magazine" **Fri. and Tues.-Thurs.** at 1:30 p.m., with additional shows **Sat.-Sun.** at 4:30 p.m. "A Planet Called Home" shows Sat.-Sun. at 12:30, 2:30, and 3:30 p.m. (with an additional show **Sat.** at 11:30 a.m.); **Fri.and Tues.-Thurs.** at 11 a.m., 3:30 (with an additional show **Fri.** at 7 p.m.).

— Lectures are free with museum admission, but require tickets. Call 589-0270. **Sat.:** at noon and 2 p.m., "Contemporary Prosthetics: Innovations for the Disabled" is the second program in the "Technology for the Disabled" series. **Wed.:** "Lowell Astronomy Lectures" continue at 7:30 p.m. in Cahners Theater with "New Windows on the Universe: Observations Above the Atmosphere," a lecture by Dr. Stephen Murray, an astrophysicist at the Smithsonian Astrophysical Observatory.

MUSEUM OF THE NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Boston. Tues.-Sun. 1-5 p.m. Admission $1.25. Photography, painting, sculpture, and graphic arts relating to African-American heritage. Through Mar. 31: "Augusta Savage and the Art Schools of Harlem," sculpture by Savage, and paintings and prints influenced by her work; and "Chester Dames: Harlem Painter."

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, 15 Newton St., Brookline. Wed.-Sun. 10 a.m.-5 p.m. Admission $4, $2 for children, students, and seniors. Ongoing: "Putting America on Wheels: New England Paves the Way," featuring 18 mint-condition, New England-made automobiles. **Sun.:** at 2:45 p.m., Robert Nylen, publisher of *New England Monthly*, discusses New England's role in solving the environmental problems facing the automotive industry.

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $3 for seniors, $2.50 for children six to 14. Whaling artifacts; an 89-foot half-scale model of a whaling ship; paintings by Asley, Bierstadt, Bradford, Gifford, and Russell. A film of a whaling chase is shown **Sat.** and **Sun.** at 2 p.m. Through May 30: "Men of Color, to Arms," honoring New Bedford blacks who served in the Civil War.

NEW BEDFORD GLASS MUSEUM (508-994-0115), 50 No. Second St., New Bedford. Tues.-Sat. 10 a.m.-4 p.m. Admission $2, $1.50 for the elderly, 50¢ children under 12. Through Mar. 31: "Crystal Mysteries: Fakes, Forgeries, Revivals, and Reproductions."

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Fri. 9 a.m.-5 p.m., Thurs. until 8 p.m., Sat. and Sun. 9 a.m.-6 p.m. Admission $7, $6 for students and seniors, $3.50 for children. Includes "Rivers of the Americas," with animals from the Amazon and Connecticut Rivers; the Caribbean Coral Reef tank, a four-story exhibit with a green moray eel and a nurse shark; and the ecology-oriented "Boston Harbor: The Place, the Problem, the Plan." Opening Mar. 26: "The Rain Forest: Secret Spaces, Darkened Places." Daily dolphin and sea-lion shows aboard the *Discovery*.

NEW ENGLAND SCIENCE CENTER (508-791-9211), 222 Harrington Way, Worcester. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission $4.50, $3.50 for students and seniors. Exhibitions on archeology, endangered species and other animals, and astronomy.

NEW ENGLAND QUILT MUSEUM (508-452-4207), 256 Market St., Lowell. Tues.-Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission $2, $1 for children over 12 and seniors. Includes commissioned pieces by New England quilt artists, and antique quilts. Through May 6: "Collection Quilts," featuring selections from the museum collection and the Annie Offen collection.

NORMAN ROCKWELL MUSEUM (413-298-4239), Main St., Stockbridge. Daily 10 a.m.-5 p.m. Admission $4, $1 for children. **Sun.:** at 3 p.m., "Ordinary Places" is a program of activities offering families a first-hand investigation of the variety of places portrayed in Rockwell's art.

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Daily 9:30 a.m.-5 p.m. Admission $1.75 adults, $1.25 for students and seniors. An 18th-century Puritan meeting house with historical exhibits. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers."

OLD STATE HOUSE/THE BOSTONIAN SOCIETY (720-3290), 206 Washington St., Boston. Mon.-Fri. 8:30 a.m.-4:30 p.m. Admission $1.25, 75¢ for seniors and students, 50¢ for children. Ongoing: Revolutionary War artifacts, paintings, prints, wood carvings, and ship models. Through May 1: "Images of Boston: Federal Town to Mercantile City, 1800-1850," paintings by Fritz Hugh Lane and John White Allen Scott.

OLD STURBRIDGE VILLAGE (508-347-3362), Rte. 20, Sturbridge. Tues.-Sun. 10 a.m.-4 p.m. Admission $12, $6 for children six to 15. Re-creation of 1830s New England town. Includes tavern sign exhibit; J. Cheney Wells Clock Gallery; the Emerson Bixby House, 19th-century home of a blacksmith.

PAUL REVERE HOUSE (523-2338), 19 North Sq., Boston. Daily 9:30 a.m.-4:15 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY MUSEUM OF SALEM (508-745-1876), East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m., Thurs. until 9 p.m. Admission $4, $3 for students and seniors, $1.50 for children six to16. Tours given at 2 p.m. daily. Ongoing: a collection of marine paintings and drawings; galleries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade; "Tribal Style: Selections from the African Collection"; "Steamship Travel"; and "Tollers and Tattlers: Massachusetts Waterfowl Decoys, 1840-1940." Ongoing: "Keeping Traditions Alive: The Arts of Southeast Asia," an exhibition of traditional arts made by Cambodians, Laotians, and Vietnamese.

SOMERVILLE MUSEUM (666-9810), Central St. and Westwood Rd., Somerville. Fri. 2-5 p.m., 2-5, Thurs. 2-7 p.m, Sat. noon-5 p.m. Free. Through Apr. 7: "Somerville Album: An Environment. An Exhibition. A Community Scrapbook," featuring historic photographs of Somerville.

SPORTS MUSEUM OF NEW ENGLAND (787-7678), 1175 Soldiers Field Rd., Boston. Thurs. 11 a.m.-8 p.m., Fri. and Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for children over five, free for seniors. Interactive videos, large-screen TV, vintage rowing machines, video library and displays.

USS *CONSTITUTION* MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 10 a.m.-4 p.m. Admission $2.50, $2 for seniors, $1.50 for children six to 16. Ongoing: "Command Center," a computer-simulated voyage from Boston to Gibraltar; and "Treasures of Old Ironsides." The "Old Ironsides in the Public Eye: 193 Years of Popularity" lecture series continues **Wed.** at 6:30 p.m.: "Souvenirs, Broadsides, and Printed Sheet Music of 'Old Ironsides,'" a talk by Mary Mally, Associate Curator of the Kendall Whaling Museum.

WADSWORTH ATHENEUM (203-278-2670), 600 Main St., Hartford, CT. Tues.-Sun. 11 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children, free for all on Thurs. and on Sat. before 1 p.m. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Through Mar. 25: "From Vasari to Stella: Master Drawings from the Wadsworth Atheneum." Through Apr. 15: "Tim Rollins + K.O.S./Matrix 109," large-scale works by English teacher Rollins and a group of South Bronx teens known as the Kids of Survival. The works incorporate themes from the writings of Kafka, Orwell, and Stephen Crane.

WENHAM MUSEUM (508-468-2377), 132 Main St., Wenham. Tues.-Fri. 11 a.m.-4 p.m. Not open today. Admission $2, $1.50 for seniors, 75¢ for children. Doll collection and17th-century furniture doll house. Through Apr. 22: "Gangway for Flappers," a re-creation of the decks of a 1920s ocean liner with an exhibition of period fashions.

WHISTLER HOUSE MUSEUM OF ART (508-452-7641), 243 Worthen St., Lowell. Tues.-Sat. 11 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, free for children. The Whistler family arrived in 1834, and young James spent his first three years here. The permanent collection includes etchings and lithographs by Whistler.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $2 for students and seniors, free for children. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. New acquisitions include Korean ceramics from the 5th and 6th centuries. The American Portrait Miniature Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Mar. 25: "Napoleon: Demon or Deity?," featuring over 70 French Napoleonic prints. Through Mar. 30: "Youth Art Month," an exhibition of artworks by students of all ages from central Massachusetts. **Sun.:** a general tour begins at 2 p.m.

WORCESTER HISTORICAL MUSEUM (508-753-8278), 30 Elm St., Worcester. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2. Through Apr. 25: "Contemporary Treatments of Period Designs," an exhibit of reproduction wallpapers and fabrics, is on display at the Salisbury Mansion, 40 Highland St., Worcester. Tues.-Sun. 1-4 p.m. Admission $2, free for members and children.

PHOTOGRAPHY

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., Boston. Sat. 11 a.m.-5 p.m. Mar. 24-Apr. 28: "French Photography: 1910-1960," works by Atget, Boubat, Brassai, Doisneau, Horvat, and Lartigue. Reception Mar. 23, 5-7 p.m.

ARTISTS FOUNDATION GALLERY AT CITYPLACE (227-2787), State Transportation Bldg., Park Plaza, Boston. Tues., Wed., Fri. 11 a.m.-6 p.m.; Thurs., 11 a.m.-8 p.m.; Sat. noon-4 p.m. Mar. 27- May 5: "Odella, a hidden survivor," a photographic essay by Carlotta Duarte, with paintings by Odella.

BACK BAY BISTRO (536-4477), 565 Boylston St., Boston. Daily 11 a.m.-6 p.m. Through Mar. 31: "Worlds Apart: Images of Egypt, Hawaii, and Ireland," an exhibition of photographs by Carol Robinson.

BOSTON COLLEGE, Chestnut Hill.

— Art Gallery, (552-8587), Devlin Hall, off Comm. Ave., Chestnut Hill. Mon.-Fri. 10:30 a.m.-4:30 p.m. Through May 4: "Subjective Abstraction," an exhibition of works by Boston artists. Also showing are photographs from the films *Sorceress*, and *The Imported Bridegroom*, which are currently showing at the Coolidge Corner Cinema.

— Jenk's Honors Library (552-3723), Gasson Hall, 140 Commonwealth Ave. Mon. noon-11 p.m.; Tues.-Thurs. 6-9 p.m. Through Mar. 29: "Forty Shades of Gray: Irish Landscapes," an exhibition of photographs by Fergus Bourke, official photographer of the Abbey Theatre in Dublin.

BOSTON PUBLIC LIBRARY (536-5400, x366), Copley Sq., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. and Sat. 9 a.m.-5 p.m. In the Wiggins Gallery: through Mar. 31: "Play Ball," photographs of such baseball heroes as Babe Ruth, Lou Gehrig, Ted Williams, Joe DiMaggio, Cy Young, and Dizzy Dean.

BOSTON UNIVERSITY, Boston.

— Boston University Art Gallery (353-3329), 855 Comm. Ave.; Mon.-Fri. 10 a.m.-4 p.m., Sat.-Sun. 1-5 p.m. Through Apr. 8: "Breath Taken: The Landscape and Biography of Asbestos," photographs chronicling the human tragedy of asbestos exposure.

BOSTON UNIVERSITY BOOK STORE (267-7474), Gallery on 3, 660 Beacon St., 3rd floor, Boston. Through Mar. 31: "Italian Vacation," color photographs by Howard Blatt.

CAMBRIDGE BREWING COMPANY GALLERY (494-1994), 1 Kendall Sq., Hampshire and Portland Sts., Cambridge. Mon.-Fri. 11:30 a.m.-midnight, Sat. 1 p.m.-1 a.m., Sun. 1-10 p.m. Through Mar. 25: photographs by Victoria Blewer.

CENTER FOR THE ARTS (413-584-7327), 17 New South St., Northampton. Tues.-Fri. noon-5 p.m., Sat. and Sun. 2-5 p.m. Through Apr. 8: paintings and drawings by Nanny Vonnegut, and color photographs by Shelley Rotner.

CLARK ART INSTITUTE (413-458-9545), 225 South St., Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Through Mar. 25: "Photography and Art History," an exhibition examining the uses of photography by art historians.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, free for children. Through Apr. 22: and "'50s Ad Work: Photographs by Ralph Bartholomew and Ruzzie Green," and "America Worked: The 1950s Photographs of Dan Weiner."

ESSEX INSTITUTE (508-744-3390), 132 Essex St., Salem. Tues.-Sat. 9 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Through Apr. 1: "Frank Cousins of Salem: Photography and the Colonial Revival."

GOODNOW LIBRARY (508-443-9112), 21 Concord Rd., Sudbury. Mon. and Tues. 10 a.m.-8:30 p.m., Wed. noon-8:30 p.m., Thurs.-Sat. 10 a.m.-5 p.m., Sun. 2 p.m.-5 p.m. "Perceptions," black-and-white photographs by Adam David Sacks.

IMAGE GALLERY (508-777-4686), 20 Park St., Danvers. Mon.-Fri. 8:30 a.m.-6 p.m., Sat. 10 a.m.-2 p.m. Through Mar. 31: photographs by Laurence Lowry.

JOHN COPLEY GALLERY (357-7345), 92 South St., first floor, Boston. Through Apr. 7: photographs by Sue McWilliams.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (253-4444), 77 Mass. Ave.; Mon.-Fri. 9 a.m.-5 p.m. Through Apr. 6: "Alchemical Reconnaissance," photographs by John Huddleson pairing probing landscapes with high-energy physics.

— List Visual Arts Center (253-4680), 20 Ames St.; Mon.-Fri. noon-6 p.m., Sat. and Sun. 1-5 p.m. Through Apr. 22: "Jno Cook: Radically Recycled Cameras," an exhibition of cameras and photographs.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), Gallery One, 573 Comm. Ave., Boston.

Mon.-Fri. 9 a.m.-4 p.m. Through Apr. 6: "KIKI: Migrant Family Life in a South African Compound," black-and-white photographs by Roger Meintjies. Meintjies is a member of Afrapix, a South African collective of freelance photographers.

PHOTOGRAPHIC RESOURCE CENTER at Boston University (353-0700), 602 Comm. Ave., Boston. Tues.-Sun. noon-5 p.m., Thurs. until 8 p.m. Admission $2, $1 for students and seniors. Through Apr. 22: "Constructed Spaces," a group exhibition of photographers involved in constructing spacial tableaux to be photographed.

ROBERT KLEIN GALLERY (482-8188), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Apr. 28: photographs by Diane Arbus and Weegee.

SOMERVILLE MUSEUM (666-9810), Central St. and Westwood Rd., Somerville. Fri. 2-5 p.m., 2-5, Thurs. 2-7 p.m, Sat. noon-5 p.m. Free. Through Apr. 7: "Somerville Album: An Environment. An Exhibition. A Community Scrapbook," featuring historic photographs of Somerville.

SPECTRUM COLOR LABS (426-0222), 337 Summer St., Boston. Mon.-Fri. 8:30 a.m.-10 p.m., Sat. 9 a.m.-5 p.m. Through Apr. 18: "Painting with Light," an exhibition of photographs by Leslie Hahl.

STRIAR JEWISH COMMUNITY CENTER (341-2016), Perkins Gallery, 445 Central St., Stoughton. Sun.-Thurs. 6 a.m.-10 p.m., Fri. until 3 p.m., and Sat. 1-6 p.m. Through Apr. 30: "How Goodly Are Thy Tabernacles," an exhibition of photographs of the synagogues of Greater Boston by Steve Kellerman.

UMASS MEDICAL CENTER (508-856-2297), 55 Lake Ave. North, Worcester. Mon.-Fri. 9 a.m.-9 p.m. Through Mar. 30: "Mystic Places and Spiritual Spaces," color photographs by Alison Abel.

WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Wed. open until 9 p.m. Sun., 2-5 p.m. Through Mar.25: "150 Years of Photography: Part III."

WILLIAMS COLLEGE (413-597-2429), off Rte. 2, Williamstown. Museum of Art, Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Through Mar. 25: "Brian Weil: Photographs," black-and-white photographs with AIDS themes.

WORCESTER HISTORICAL MUSEUM (508-753-8278), 30 Elm St., Worcester. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2. Through Apr. 25: "Contemporary Treatments of Period Designs," an exhibit of reproduction wallpapers and fabrics, is on display at the Salisbury Mansion, 40 Highland St., Worcester. Tues.-Sun. 1-4 p.m. Admission $2, free for members and children.

SCHOOLS & UNIVERSITIES

BENTLEY COLLEGE, Art Gallery (891-3424), Beaver and Forest Sts., Waltham. Mon.-Thurs. noon-6 p.m., Fri. noon-4 p.m. Through Mar. 30: a mixed-media exhibit by Jane Clandrella Blagden and David O. Decker.

BOSTON COLLEGE, Chestnut Hill.

— Art Gallery, (552-8587), Devlin Hall, off Comm. Ave., Chestnut Hill. Mon.-Fri. 10:30 a.m.-4:30 p.m. Through May 4: "Subjective Abstraction," an exhibition of works by Boston artists. Also showing are photographs from the films, *Sorceress*, and *The Imported Bridegroom*, which are currently showing at the Coolidge Corner Cinema.

— Jenk's Honors Library (552-3723), Gasson Hall, 140 Commonwealth Ave. Mon. noon-11 p.m., Tues.-Thurs. 6-9 p.m. Through Mar. 29: "Forty Shades of Gray: Irish Landscapes," an exhibition of photographs by Fergus Bourke, official photographer of the Abbey Theatre in Dublin.

BOSTON UNIVERSITY, Boston.

— Boston University Art Gallery (353-3329), 855 Comm. Ave., Mon.-Fri. 10 a.m.-4 p.m., Sat.-Sun. 1-5 p.m. Through Apr. 8: "Breath Taken: The Landscape and Biography of Asbestos," photographs chronicling the human tragedy of asbestos exposure.

— George Sherman Union Gallery (353-3571), 775 Comm. Ave., Boston; Mon.-Fri. 10 a.m.-5 p.m. Through Apr. 13: "Such Stuff as Dreams Are Made on: Projects and Productions of the School of Theatre Arts Design/Production Student Body and Faculty."

— Mugar Memorial Library (353-3696), 771 Comm. Ave., Boston. Mon.-Sat. 9 a.m.-5 p.m. Through Mar. 31: "Sir Sacheverell Sitwell: Poet, Critic, Aesthete," and "Bringing the World's Theater to London – Producer/Impresario Peter Daubney," an exhibition of correspondence from Maurice Chevalier, Noel Coward, Mick Jagger, and other performers on London stages from 1945 to 1963. On the first floor through May 31: "Victorian Poets: Robert Browning and Elizabeth Barrett Browning" is on display Mon.-Sat. 9 a.m.-11 p.m.

BRANDEIS UNIVERSITY, Waltham.

— Rose Art Museum (736-3434). Tues.-Sun. 1-5 p.m. Thurs open until 9 p.m. Through Apr. 29: "The Image of Abstract Painting in the '80s," including works by Agnes Martin, Elizabeth Murray, Milton Resnick, and Joan Snyder.

CLARK UNIVERSITY (508-793-7113), 950 Main St., Worcester. Wed.-Sun. noon-5 p.m. Through Apr. 8: recent quilts by Michael James.

EMMANUEL COLLEGE, Lillian Immig Gallery (735-9794), 400 the Fenway, Boston. Mon.-Fri. 10:30 a.m.-4 p.m. Through Mar. 23: paintings and drawings by Timothy Hawkesworth.

FRAMINGHAM STATE COLLEGE (508-620-1220), Mazmanian Gallery, McCarthy College Center, 100 State St., Framingham. Mon-Fri. 10 a.m.-5 p.m. Mar. 26-Apr. 18: paintings and drawings by Kathy Soles.

HARVARD UNIVERSITY and **RADCLIFFE COLLEGE**, Cambridge.

— Arnold Arboretum of Harvard University (524-1718), the Arborway, Jamaica Plain. Open daily from dawn to dusk. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmstead. Hunnewell Visitor Center open daily, 10 a.m.-4 p.m.

— Arthur M. Sackler Museum (495-9400), 485 Broadway, Cambridge: Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Free tours begin Tues.-Fri. at 2 p.m. The second and fourth floors feature the permanent collection of works from Oriental, Islamic, and ancient cultures. The first floor houses changing exhibitions. Through Mar. 25: "Paintings for Princes: The Art of the Book in Islam," miniature painted illustrations. Through Apr. 8: "From Fountainbleau to the Louvre: French Master Drawings," including works by nearly 40 French artists, including Jaques Callot, Simon Vouet, Nicolis Poussin, and Claude Lorrain.

— Bunting Institute (495-8212), 34 Concord Ave.; Mon.-Fri. 9 a.m.-5 p.m. Mar. 30- Apr. 26: "Industrial Relics" by Anne Seelbach; "In the Forest of the Night: Drawings and Paintings from the Amazon" by Prilla Smith Brackett. Reception Mar. 29, 4:30-6:30 p.m.

— Busch-Reisinger Museum (495-2397), 32 Quincy St., Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning.

— Carpenter Center for the Visual Arts (495-3251), 24 Quincy St., Cambridge. Tues.-Sun. 1-6 p.m. Through Mar. 25: contemporary Aboriginal art from Australia.

— Fogg Art Museum (495-2397), 32 Quincy St; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. Through Apr. 1: "European Print-making, 1780-1880."

— Graduate School of Design (495-9340), Gund Hall, 48 Quincy St., Cambridge; Mon.-Fri. 9 a.m.-5 p.m., Sat.-Sun. noon-5 p.m. Free. Through Apr. 6: recent work by Osaka-based architect Tadao Ando.

— Harvard University Museums of Natural History (495-1910), 26 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, $1 for children five to 15. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. Included in the museum's permanent collection are the "Garden of Glass Flowers," hand-formed glass models of more than 800 species. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Also on view are whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. "Understanding Nature in the MCZ," an exhibition focusing on 19th-century ornithologist Alexander Wilson, includes original paintings for his nine-volume catalogue of birds. The Peabody Museum of Archaeology and Ethnology houses North American Indian artifacts, pre-Columbian materials from Middle America, ancient pottery from North and South America, and objects representing the Paleolithic and Iron Age cultures of Europe.

— Houghton Library 9495-2444), Harvard Yard, Cambridge. Mon.-Fri. 9 a.m.-5 p.m., Sat. until 1 p.m. Through Apr. 16: "European City Views by Thomas Shotter Boys," drawings, proofs, and illustrated books.

— Museum of Comparative Zoology, the Agassiz Museum, (495-2463), 24 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children five to 15, free to all Sat. 9-11 a.m. Ongoing: "Feed the Birds," exhibition of bird feeders. Through Apr. 30: "Front Yard Photos from Costa Rica: Insects and Flowers Up Close."

— Schlesinger Library (495-8647), 1st and 4th Floors, 3 James St.; Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 30: "The Sporting Woman: Insights from her Past," a traveling exhibit in celebration of Women's History Month.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (253-4444), 77 Mass. Ave.; Mon.-Fri. 9 a.m.-5 p.m. Through Apr. 6: "Alchemical Reconnaissance," photographs by John Huddleson pairing probing landscapes with high-energy physics.

— List Visual Arts Center (253-4680), 20 Ames St.; Mon.-Fri. noon-6 p.m., Sat. and Sun. 1-5 p.m. Through Apr. 22: "Paper Architecture," an exhibition of art from the Soviet Union (1979-1989); paintings by Rebecca Purdum; "Jno Cook: Radically Recycled Cameras," an exhibition of cameras and photographs.

— MIT Museum (253-4444), 265 Mass. Ave.; Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-4 p.m. Donation $2. "Holography: Types and Applications" is an ongoing exhibition with three-dimensional scientific and medical images from the Media Laboratory's Spatial Imaging Group. Other permanent exhibitions include "Light Sculptures by Bill Parker" and "Math in 3D: Geometric Sculptures by Morton C. Bradley Jr." Through Apr. 1: "Rampian Versus Plan Libre: Adolf Loos and Le Corbusier, 1919-1930," comparison of the two architects' approaches to the use of space, and "TB-AIDS," montages by photojournalist Linda Troeller. Through June 10: "From the École to Tech: Desiree Despradell, His Colleagues, and Students," an exhibition of architectural drawings are featured in an examination of the influence of Despradell. Planned in conjunction with the Society of Architectural Historians' 50th Anniversary Meeting. Through July 29: "Richard Bertman: Architect and Sculptor," drawings, sculpture, and architectural plans by Boston architect Bertman.

MONTSERRAT COLLEGE OF ART (508-922-8222), Dunham Road, Beverly. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-3 p.m. Through Apr. 14: works by IRWIN, a group of Slovenian (Yugoslavian) artists.

NEW ENGLAND SCHOOL OF ART AND DESIGN, Gallery 28 (536-0383), 28 Newbury St., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Through Mar. 29: "Student Show 1990," featuring advertising, computer graphics, graphic design, and interior design.

NORTHEASTERN UNIVERSITY Art Gallery (437-5020), 213 Dodge Library (Mon.-Fri. 9 a.m.-5 p.m.) and Richards Hall, 1st Floor (Mon.-Fri. 8 a.m.-9 p.m.), Huntington Ave., Boston. Through Mar. 24: "Hanlyn Davies: Paintings and Prints."

PINE MANOR COLLEGE (731-7118), Hess Gallery, 400 Heath St., Chestnut Hill. Mon.-Thurs. 9 a.m.-9 p.m., Fri. until 5 p.m., Sat. and Sun. noon-5 p.m. Through Mar. 28: "Landscapes," paintings by Jean Walker Campbell.

REGIS COLLEGE (893-1820), Walters Gallery, 235 Wellesley St., Weston. Mon.-Fri. 10 a.m.-4 p.m. Through Mar. 23: studies on visual music and other oil abstracts by Ludek Jerousek.

RHODE ISLAND SCHOOL OF DESIGN (401-331-3511), Providence, RI.

— Graphic Design Gallery Design Center, 30 North Main St.; Mon.-Fri. 8:30 a.m.-4:30 p.m. Through Mar. 31: works by Chris Vermaas.

— Museum of Art, 224 Benefit St.; Tues., Wed., Fri., Sat. 10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5 p.m. Admission $1. Through Apr. 22: "Terra Incognita: New Directions in Contemporary Landscape," a group show of paintings and sculpture, and "The Landscape Tradition in Printmaking." Through May 13: "The Art of Hmong Textiles." Through May 6: "The Beauty of Black," Japanese woodblock prints of the late 18th and 19th centuries. Through May 20: "American Architects in Paris," a group exhibition of drawings.

— Sol Koffler Gallery, 30 North Main St.; Mon.-Sat. 11 a.m.-4 p.m., Thurs. until 7 p.m., Sun. 2-5 p.m. Through Mar. 25: works by glass artist A.G. Todd and printmaker James Gowans.

SALEM STATE COLLEGE (508-741-6440), Winfisky Gallery, Lafayette St., Salem. Mon.-Fri. 10 a.m.-10 p.m., Sat.-Sun. noon-10 p.m. Through Apr. 5: a mixed-media faculty exhibition.

SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, x656), Grossman Gallery, 230 the Fenway, Boston. Mon.-Fri. 10 a.m.-8 p.m., Sat. 10 a.m.-5 p.m., and Sun. 1-5 p.m. Through Mar. 30: "A New Light," an outdoor recreation of Monet's grainstacks made with 100 bales of hay by public artist Mags Harries and students.

SIMMONS COLLEGE (738-2145), Trustman Art Gallery, 300 the Fenway, Boston. Mon.-Fri. 10 a.m.-4:30 p.m. Through Mar. 30: "Paintings: A Centennial Exhibition" an exhibition of works by Theresa Bernstein organized in celebration of Women's History Month.

SMITH COLLEGE, Museum of Art (413-585-2760), Northampton. Tues.-Sat. noon-5 p.m., Sun. 2-5 p.m. Through Mar. 25: "Dimensions of Discovery: Selections from the Cecilia and Irwin Smiley Collection of African Sculpture." Through May 20: an installation by Nancy Spero. Through May 20: "Northampton Postcards," a group exhibit.

TUFTS UNIVERSITY, Medford.

— Gallery 11 (381-3518), Cohen Arts Center, Talbot Ave. Museum of Fine Arts thesis exhibits are currently on display. Through Mar. 23: works by Patricia Mesko.

UMASS/AMHERST, Student Union Art Gallery, (413-545-0792), Amherst. Mon.-Fri. 11 a.m.-4 p.m. Mar. 26-Apr. 13: figurative paintings and drawings by Jonah Kinigstein.

UMASS/BOSTON.

— Harbor Gallery (929-8282), Columbia Pt., Dorchester. Mon. and Wed. 10:30 a.m.-6 p.m., Tues. 11:30 a.m.-6 p.m., Thurs. 11:30 a.m.-5 p.m., Fri. 10:30 a.m.-5 p.m., Sat. noon-5 p.m. Through Mar. 29: paintings by Lubosh Cech.

UMASS MEDICAL CENTER (508-856-2297), 55 Lake Ave. North, Worcester. Mon.-Fri. 9 a.m.-9 p.m. Through Mar. 30: "Mystic Places and Spiritual Spaces," color photographs by Alison Abel.

WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Wed. open until 9 p.m. Sun., 2-5 p.m. Gallery talks are offered at 2:30 p.m. on Sun. Through Mar.25: "An Object of the Cultural Imagination: A Female Image in Bamana Art," Bamanian carved figures from Africa; "Duchamp-Villon's *Baudelaire*: Sources and Transformations," a comparison of Duchamp-Villon's terra cotta bust of Baudelaire and the photographs used as its sources; and "150 Years of Photography: Part III."

WHEATON COLLEGE, Watson Gallery (508-285-7722), Norton. Daily 12:30-4:30 p.m. Through Mar. 24: "Barbara Takenage: Selected Works From 1980-1990."

WHEELOCK COLLEGE, Towne Gallery (734-5200, x126), 180 the Riverway, Boston. Tues.-Thurs. 1-4 p.m. Through Apr. 2: "Monuments," an exhibition of oil paintings by Heather Atwood.

WILLIAMS COLLEGE (413-597-2429), off Rte. 2, Williamstown. Museum of Art, Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Ongoing: "Wallworks," site-specific works by Sol LeWitt. Through Mar. 25: "Brian Weil: Photographs," black-and-white photographs with AIDS themes. Through Apr. 8: ". . . And Gladly Teach: Selections from the Permanent Collection by S. Lane Faison Jr.," including works by Marin, Eakins, and Copley.

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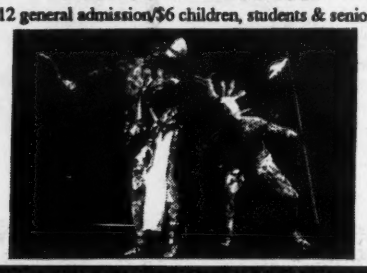

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PLAY BY PLAY

by Bill Marx

BAAL. Bertolt Brecht's first full-length play is the story of a drunken, ruthless, womanizing poet and singer. Despite the anti-heroic portrait, some of the romanticism of the wandering poet still clings to Baal, and the brusque poetic language of the play, heavily influenced by writers such Villon and Büchner, has a raw and insinuating power. Internationally acclaimed director Robert Woodruff is at the helm. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through April 7. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Saturday, and at 7 p.m. on Sunday, with a matinee at 2 p.m. on Saturday (March 24 only) and Sunday. Tix $22 to $30.

BETRAYAL. Harold Pinter's mordant study of an upper-class love triangle begins after the adulterous affair has ended and moves, in reverse time, to the point when the tryst began. At StageWest, 1 Columbus Center, Springfield (413-781-2340), through April 15. Curtain is at 7:30 p.m. Tuesday through Thursday and Sunday and at 8 p.m. on Friday and Saturday, with a matinee at 2 p.m. on Sunday. Tix $14 to $27; discounts for students, seniors, and groups.

BILL W. AND DR. BOB. A staged reading of a new play by Samuel Shem and Janet Surrey about the founding of Alcoholics Anonymous. Presented by N.E.W. Productions at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands (527-3404), March 26 and 28. Curtain is at 8 p.m. on Monday and Wednesday. Suggested donation $5.

BROADWAY BOUND. The final installment in Neil Simon's autobiographical trilogy about the Jerome family deals with the playwright's attempts to break into radio-comedy writing after World War II. The Equity cast includes former Trinity Repertory Company member David Kennett. Presented by the Jewish Theatre of New England at the Leventhal-Sidman Jewish Community Center, 333 Nahanton Street, Newton (965-7410), through April 8. Curtain is at 8 p.m. on Saturday and at 1 and 4 p.m. on Sunday. Tix $15; $13 for seniors and students.

DIS, VOICES FROM A SHELTER. A series of linked monologues, written and performed by Raymond McNiece, that forms "a powerful portrait of homeless people." At Leland Center, Boston Center for the Arts, 532 Tremont Street, Boston (524-6075), through April 11. Curtain is at 8 p.m. Thursday through Saturday (March 22 through 24 only). Tix $10.

DON JUAN IN HELL. The Shavian guide to Hades, where the devil and his minions debate, rather than fry, their way through eternity. According to the press release, "the plain comedy of Shaw's unparalleled wit cannot fail to champion Shaw even among the masses." Presented by the Winter Company at the Leland Center, 539 Tremont Street, Boston (423-2966), March 29 through April 22. Curtain is at 8:15 p.m. Thursday through Sunday. Tix $12.

DON'T TOUCH THAT DIAL! A musical spoof of classic television shows, theme songs, and commercials. Its cast of six parodies over 75 characters from television's past four decades. Presented by Club Cabaret at the Club Café, 209 Columbus Avenue, Boston (536-0972), March 24 through April 21. Curtain is at 8 p.m. Tuesday through Saturday, with matinees at 5 p.m. on Saturday (March 31 only) and at 3 p.m. on Sunday. Tix $19.50 to $22.50; "couch potatoes" who bring their remote controls receive $5 off until April 1.

AN EVENING WITH LEORA RIVLIN. The noted Israeli actress performs a one-woman show including excerpts from the works of Joshua Sobol. In the Shiffman Building (Room 219), Brandeis University campus, Waltham (736-3582), March 24. Curtain is at 8 p.m. on Saturday. Free.

A FESTIVAL OF DANCE, THEATRE, AND COMEDY. An unusual evening presented by three nationally recognized local performance groups — The Beau Jest Moving Theatre, OFFbalance, and P. DiMuro & Associates — that combines movement, dance, theater, comedy, mime, and performance art. At the Emerson Majestic Theatre, 219 Tremont Street, Boston (578-8785), March 23. Curtain is at 8 p.m. on Friday. Tix $8 to $10; $2 discount for Emerson students and seniors.

FORBIDDEN BROADWAY 1990. The Fabulous Invalid continues to linger — as parodist Gerard Alessandrini, like some humming Nurse Ratched, circles the bed. In this hilarious new edition of the long-running commercial-theater spoof, Alessandrini, as usual, gets the last word and the last laugh while assorted icons of the medium get, well, the last rites. Rex Harrison, ga-ga in his dotage; Tyne Daly, swaggering through *Gypsy* with a pistol; the rock star Sting, turning Mack the Knife into cut-rate cutlery; and Dustin Hoffman's Shylock, warbling songs from *The Graduate* ("Hello Shakespeare, my old friend/I think you are the living end"), are among the gooses newly cooked in Alessandrini's oven — which, appropriately for 1990, is as hot as Kathleen Turner's tin roof. Add to them such razory old reliables as the *Les Mis* parody, and you've got the immovably objectionable meeting irresistible farce. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $16.50 to $24.50.

GET ANY GUY THRU PSYCHIC MIND CONTROL OR YOUR MONEY BACK. Whether or not this show is any good, it's certainly got the title of the year. The world premiere of a new "comedy-drama with music" by Cherie Bennett about "four sisters in a second-generation country-western group who find themselves destitute in a Nashville park." Presented by Act I Arena Theatre at the Keefe Technical School, corner of Winter and Fountain Streets, Framingham (508-820-9885), through April 21. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $11 to $16; $2.50 discount for students and seniors.

HALF PAST THE BACKWARD FALLING or DAYLIGHT SAVING TIME. Bart Uchida's environmental installation "is constructed of ideas on Time and Length, long and short, daylight and saving time." It's the setting for a performance by Uchida and Mobius honcho Marilyn Arsem, augmented by a sound score by Mario Paoli, that "pits two humans against this representation of reality as they attempt to make sense of their disjointed environment." At Mobius, 354 Congress Street, Boston (542-7416), through March 24. Curtain is at 8 p.m. on Friday and Saturday. Tix $7.

HEAVEN'S MY DESTINATION. A new play adapted by the fledgling Blueknuckle Theatre Company from Thornton Wilder's novel about a born-again Christian in the '30s who travels through the country "selling textbooks, Ghandi, and the Word of God." At the Blueknuckle Theatre, 18 Peterborough Street, Boston (728-1454), through April 8. Curtain is at 8 p.m. Thursday through Saturday, with a matinee at 3 p.m. on Sunday. Tix $8. (See review in this issue.)

HOMELESS. A staged reading of a new drama by Frank Josbacher. Part of Priscilla Beach Theatre's "New Works Series," which is presenting scripts by Massachusetts playwrights. At Priscilla Beach Theatre, Theatre Colony Way, Whitehorse Beach, Plymouth (508-224-4888), March 23 and 24. Curtain is at 8:30 p.m. on Friday and Saturday. Tix $10.

JUAREZ. The premiere of a work in progress by multi-media wiz and songwriter Terry Allen. Performance artist Jo Harvey Allen (*True Stories*) and the Panhandle Mystery Band are also in the cast. Billed as a music/theater piece, the show traces "the fateful journeys of two couples as they cross the shifting, often illusory landscapes of the Southwest." Presented by the Institute of Contemporary Art at the Brattle Theater, 40 Brattle Street, Cambridge (266-5152), March 23. Curtain is at 8 p.m. on Friday. Tix $12; $10 for ICA members, students, and seniors.

JUST ANOTHER DOG OUT ON THE ROAD. Kerry Fusaro's one-man show "combines original songs, comic theater, and storytelling" as it tours the 20th century. The piece includes a glimpse of "a secret moment between girls and a search for the spirit of the poor Irish colleen who perished aboard the Titanic in 1912." At the Theatre of Newburyport, 75 Water Street, Newburyport (508-462-3332), March 29 through April 7. Curtain is at 8 p.m. Thursday through Saturday. Tix $8.

LEAVING NEW YORK. Poet/performer Eileen Myles contemplates big-city life in a show that "captures and confronts the rubble and esoteric beauty of New York's dirty streets, pigeons, flowers, rain, cigarette smoking, alcohol, youth, middle age, lust, truth, coffee shops, and street people." Part of the ICA's Next Page Literary Series. At the Institute of Contemporary Art, 955 Boylston Street, Boston (266-5152), March 29. Curtain is at 8 p.m. on Thursday. Tix $2; $1 for ICA members, students, and seniors.

LES MISÉRABLES. The superduper musical blockbuster — winner of eight Tony Awards — is back warbling about the plight of the poor. An all-singing, all-dancing, scenically spectacular version of the 19th-century Victor Hugo epic that pits the saintly Jean Valjean against the implacable inspector Javert. At the Shubert Theatre, 265 Tremont Street, Boston (426-4520), through May 26. Curtain is at 8 p.m. Tuesday through Sunday (March 25 only), with matinees at 2 p.m. on Wednesday, Saturday, and Sunday (March 25 only). Tix $25 to $50; $16 for students.

LITTLE SHOP OF HORRORS. Just when you thought it was safe to go to the florist, the singing meat-eating weed returns for another chomp. At the Worcester Foothills Theatre, 974 Worcester Center, Worcester (754-4018), March 29 through April 22. Curtain is at 8 p.m. on Thursday and Friday and at 5 and 9 p.m. on Saturday, with a matinee at 2 p.m. on Sunday. Tix $11 to $20.

LOVE LETTERS. The correspondence course of true love never did run smooth. But the journey of Andrew Makepeace Ladd III and Melissa Gardner, charted entirely through their letters, is less bumpy than star-crossed. The two pass as furiously as notes in the fourth grade through each other's lives but never seem to make it into the same envelope. Which makes for a small, sweet reach-out-return-to-sender saga rather perfectly told by that Boswell of WASPdom, A.R. Gurney. This deceptively simple theater event (which became a Broadway hit) rests like twin elbows on deft, fervent writing and a terrific gimmick.

Since the script is unmemorized but rather read aloud like the correspondence it is, the two-person cast rotates weekly. E.G. Marshall and Colleen Dewhurst trade love notes through March 25; Jason Robards and Elaine Stritch are the passionate pen pals March 27 through April 1. At the Wilbur Theatre, 246 Tremont Street, Boston (423-4008), through April 1. Curtain is at 8 p.m. Tuesday through Saturday, with matinees at 2 p.m. on Thursday and Saturday and at 3 p.m. on Sunday. Tix $25 to $37.50; Thursday matinees half-price for students and seniors.

MAJOR BARBARA. The quibble with George Bernard Shaw's 1905 talkathon has always been that it's less a play than a staged argument — but what an argument! "Saint" Andrew Undershaft (as Shaw refers to the weapons magnate in his preface to the play) preaches a gospel of "money and gunpowder," in which salvation is linked to the alleviation of poverty by whatever means. His daughter Barbara is a major in the Salvation Army. Director Michael Engler, to his credit, never allows the play to drown in its raging dialectic; his production, if not fiercely engaging, is thoroughly amiable — with the upper-class prigs and bozos broadly but not buffoonishly drawn. Undershaft's eventual converts, Barbara and her professor suitor, Adolphus Cusins, are well played by the radiant Cherry Jones and a surprisingly strong Kario Salem. Jeremy Geidt, smolderingly shrewd as Undershaft, nonetheless makes the munitions-molding Mephistopheles of the piece more dictatorial than dangerously seductive — which fails to give the devil his due. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through March 24. Curtain is at 8 p.m. on Friday and Saturday, with a matinee at 2 p.m. on Saturday. Tix $16 to $33.

THE MERRY WIVES OF WINDSOR. The Bard revived but didn't romanticize Falstaff in this follow-up to *Henry IV Parts I and II*, ostensibly written because Queen Elizabeth wanted to see the fat knight in love. Here the corpulent carouser is ensconced in the Elizabethan boonies, pursuing two rich provincials' wives in the hopes of untying their purse strings along with their knicker laces. Instead of getting his hands on some ready pounds, the oily scalawag ends up getting pounded upon, in this closest Shakespeare play to a sitcom. It's rarely performed in America, and that may explain why director Edward Gilbert puts it forward warts and all, unadorned by "concept" and redolent with period gags and ceremony. The evening's more of an artifact than a wow — all the xenophobic vaudeville and malapropping grow tiresome. But Jack Aranson gives Falstaff an autumnal vigor, and Munson Hicks, as a jealous husband, mixes fury with a wronged-schoolboy doggedness. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (266-3913), through April 1. Curtain is at 8 p.m. Tuesday through Saturday and at 7 p.m. on Sunday, with 2 p.m. matinees on Wednesday, Saturday, and Sunday. Tix $14 to $29.

NIGHT OF THE IGUANA. When they avoid the pitfalls of excess, even the less compelling Tennessee Williams plays are not without small pleasures. This 1961 drama, the author's last commercial success, takes on his familiar themes of burn-out and regeneration among individuals who are, like the creature of the play's title, at the end of their rope. The characters are somewhat schematic — tortured boozer, lonely spinster, lusty wench, and aged poet — but they do provide great roles. And under the fine direction of Larry Lane, the actors at the New Rep deliver some strong emoting. Presented by the New Repertory Theatre at the Newton Highlands Congregational Church, 54 Lincoln Street, Newton Highlands (332-1646), through April 1. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $12 to $17; $2 discount for students and seniors.

NO ONE IS ALONE. "Internationally acclaimed concert duo" Mike Palter and Lynne Jackson warble an evening of songs by George and Ira Gershwin, Irving Berlin, Jerome Kern, and Richard Rodgers. The show features a special tribute to Stephen Sondheim, including music from *Into the Woods*, *Follies*, *Gypsy*, and *Sweeney Todd*. At the Cabaret at Theatre Lobby, 214 Hanover Street, Boston (227-9872), through March 25. Curtain is at 8 p.m. on Friday, at 7:30 and 10 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $10.

THE OBSCENE BIRD OF NIGHT. Darrah Cloud's adaptation of Chilean novelist José Donoso's feverish, phantasmagorical mix of sadistic sexuality, violence, and witchcraft (narrated by a deaf-mute schizophrenic) spills onto the stage like a bad accident south of the border. A tale told by an idiot, the book reconstructs fantasy as aberrant fancy. Its warring extremes — beauty and ugliness, male and female, reason and irrationality — collapse into the overriding image of man as monstrosity, as solipsistic barbarian. You can't expect an adaptation to have the unnerving sweep or depth of Donoso's grotesque vision, but you can ask for more than an addled ride through a funhouse. At Trinity, half the time you don't know what the hell you're looking at. Director Molly Smith (honcho of Alaska's Perseverance Theater) takes up some of the slack by turning the proceedings into a series of garish, dreamlike tableaux that recall the films of late Fellini. Her staging — energetic, plucky, and spottily imaginative — has a circusy undercurrent of anything goes. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through April 1. Curtain is at 7 p.m. on Tuesday and Sunday and at 8 p.m. Wednesday through Saturday, with matinees at 2 p.m. on Saturday and Sunday. Tix $22 to $30.

OPERATION MIDNIGHT CLIMAX. The Boston premiere of Neal Bell's play about three CIA agents watching a sting operation — a prostitute is trying to get the goods on her "john." Each man is "profoundly altered by the experience." Paul Dervis, founder of the (former) Alley Theatre, directs. At the Back Alley Theatre, 1253 Cambridge Street, Cambridge (491-8166), through April 1. Curtain is at 8 p.m. Thursday through Sunday. Tix $12; $10 for students and seniors.

ORESTES. The American Repertory Theatre Institute for Advanced Theatre Training presents Euripides's bleak follow-up to Aeschylus's *Oresteia*. In this version, Orestes commits matricide and falls into "a struggle for identity in a maze of emotional and moral confusion." Tina Landau, who directed *In Twilight: Tales from Chekhov* for the ART New Stages series, is at the helm of this "strikingly modern tragedy." At the Loeb Experimental Theatre, 64 Brattle Street, Cambridge (547-8300), through March 31. Curtain is at 8 p.m. Wednesday through Sunday. Tix $7; $5.50 for students.

THE ROAD TO NIRVANA. Arthur (*Wings*) Kopit's latest play, a no-holds-barred satire on Tinsel Town, was inspired by David Mamet's own swing at Hollywood, *Speed-the-Plow*. Michael Bloom directs this "scatalogical, Rabelaisian, yet ultimately moral tale." Part of the American Repertory Theatre's 1990 New Stages Series. At the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge (547-8300), in repertory March 28 through April 28. Curtain is at 8 p.m. on Wednesday, Thursday, and Saturday, and at 7 p.m. on Friday (press opening). Tix $16 to $29. (See story in this issue.)

ROSENCRANTZ AND GUILDENSTERN ARE DEAD. Tom Stoppard's absurdist rewrite of *Hamlet* undergoes a sex change in Richard Freeman's production, with Bob Jolly as Ophelia, David Mold as Gertrude, and Heather Glenn as Polonius. New Ehrlich stalwarts Vincent P. Mahler and Chris Tarjan play the philosophical goofballs, Rosencrantz and Guildenstern. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through April 8. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $15; $10 for children, senior citizens, New Ehrlich members, and Boston theater artists who bring a headshot, résumé, or playbill.

THE RUFFIAN ON THE STAIR. Joe Orton's sinister first play, originally written for radio, reflects Harold Pinter's influence on the budding satirist. "In a world run by fools," wrote Orton about this black comedy, "the writer can only chronicle the doings of fools or their victims." Presented by E.Y.E. Studios at the House of Borax, March 23 through April 1. Curtain is at 8 p.m. Friday through Sunday. Donation $5.

A SHAYNA MAIDEL. The Boston premiere of Barbara Lebow's award-winning drama about the reunion of two sisters separated for years because of the Holocaust. Directed by Spiro Veloudos, who staged the critically acclaimed *Otherwise Engaged* earlier this season. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through April 15. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $13.50 to $17. (See review in this issue.)

SONG OF ABSENCE (in the fall of the ashen reign). Double Edge Theatre's critically acclaimed Holocaust theater piece is back on a one-week-a-month basis (through June) due to "overwhelming audience response." Presented by Double Edge Theatre at 5 St. Luke's Road, Allston (254-4228), March 29 through 31. Curtain is at 8 p.m. Thursday through Saturday. Tix $12 to $15; half price for repeat audience. Latecomers cannot be seated.

TOMFOOLERLY. A cabaret made up of Tom Leher's witty and acerbic songs. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), March 30 through May 5. Curtain is at 8:30 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tix $15 to $18.

TWO TRAINS RUNNING. August Wilson, the Pulitzer- and Tony-winning author of *Fences*, continues his epic cycle of plays chronicling African-American life during each decade of this century with his latest drama, which is set in 1968, a month after Martin Luther King's death. Director Lloyd Richards, who began his artistic partnership with Wilson in 1984 with *Ma Rainey's Black Bottom*, is at the helm of this world premiere. (Richards's staging of Wilson's drama *The Piano Lesson* opens on Broadway in April.) At the Yale Repertory Theatre, corner of Chapel and York Streets, New Haven, Connecticut (203-432-1234), March 27 through April 21. Curtain is at 8 p.m. Tuesday through Friday and at 8:30 p.m. on Saturday, with a matinee at 2 p.m. on Saturday. Tix $12 until March 30; $18 to $25 thereafter.

THE WOMAN WHO SHOT LENIN. An artsy-fartsy exercise in feminist revisionism, Svetlana Boym's black comedy is an attempt to dramatize how one of history's lost faces in the crowd — here a pistol-packin' Jewish revolutionary who attempted to assassinate Lenin — deserves to have not only her 15 minutes but two full hours. (To accentuate the Warhol angle, Boym brings in Valerie Solanas, the woman who tried to shoot him, along with Salomé and Charlotte Corday.) But the playwright fritters away our interest in her enigmatic heroine, Fanny Kaplan; she's no more than a sick stick figure, a dotty clotheshorse on which the playwright can drape her psychosexual theories and Sadean comic routines. The male-murder angle might have come off had Boym given her characters' love/hate syndrome some erotic juice, but the sexuality is as parched as director Elise Thoron's minimalist staging. At the Charlestown Working Theater, 442 Bunker Hill Street, Charlestown (242-3534), through April 8. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $12.50 to $13.50; $2 discount for students and seniors.

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WFNX 101.7
ROCK THE BOAT RADIO

HERE'S WHAT'S HOT THIS WEEK!

TOP 25 ALBUMS

1	Sinead O'Connor	*I Do Not Want What I Haven't Got*
2	Peter Murphy	*Deep*
3	Midnight Oil	*Blue Sky Mining*
4	The Jesus & Mary Chain	*Automatic*
5	The Beautiful South	*Welcome to the Beautiful South*
6	The Smithereens	*11*
7	They Might Be Giants	*Flood*
8	The Stone Roses	*The Stone Roses*
9	John Wesley Harding	*Here Comes The Groom*
10	The Beloved	*Happiness*
11	Del Amitri	*Waking Hours*
12	The Creatures	*Boomerang*
13	The Raindogs	*Lost Souls*
14	Michael Penn	*March*
15	The Ocean Blue	*The Ocean Blue*
16	The Rave Ups	*Chance*
17	Tribe	*Here at Home*
18	Heretix	*Gods & Gangsters*
19	The Mission U.K.	*Carved in Sand*
20	Tanita Tikaram	*The Sweet Keeper*
21	The Cramps	*Stay Sick*
22	The Blue Aeroplanes	*Swagger*
23	Nick Lowe	*Party of One*
24	The Sugarcubes	*Here Today, Tomorrow, Next Week*
25	The House of Love	*The House of Love*

TOP 10 SINGLES

1	Depeche Mode	*Enjoy the Silence*
2	The Church	*Metropolis*
3	Electronic	*Getting Away With It*
4	David Bowie	*Fame 90*
5	The The	*Jealous of Youth*
6	Renegade Soundwave	*Biting My Nails*
7	Happy Mondays	*Hallelujah*
8	Kate Bush	*Be Kind To My Mistakes*
9	The Fall	*Telephone Thing*
10	The Chills	*Heavenly Pop Hit*

TOP Boston 5 ROCKS

1	The Titanics	*The Titanics*
2	The Raindogs	*Lost Souls*
3	The Heretix	*Gods & Gangsters*
4	Volcano Suns	*Thing of Beauty*
5	The Bardots	*"Trippin' With The Angels"*

TOP Moods for 10 MODERNS

1	Tony Williams	*Native Heart*
2	Superblue	*Superblue 2*
3	Eddie Gomez	*Street Smart*
4	David Frishberg	*Let's Eat Home*
5	James Newton	*If Love*
6	John Zorn	*Naked City*
7	Gary Burton	*Reunion*
8	Ken Schaporst	*Making Lunch*
9	Lounge Lizards	*Voice of Chunk*
10	Jim Brock	*Tropic Affair*

TOP Jazz 10 BRUNCH

1	Paris	*To Break The Grip of Shame*
2	Tackhead	*Friendly As A Hand Grenade*
3	Ryuichi Sakamoto	*Beauty*
4	Various	*Towering Dub Inferno*
5	Revolting Cocks	*Let's Get Physical*
6	John Zorn	*Naked City*
7	A Tribe Called Quest	*Peoples' Instinctive Travels and the Paths of Rhythm*
8	Meat Beat Manifesto	*Dog Star Man*
9	Digital Underground	*Sex Packets*
10	Loop	*A Guilded Eternity*

WFNX 101.7
WHERE YOU HEARD IT FIRST

OFF THE RECORD

JAZZ

★★★**John Zorn, NAKED CITY (Elektra/Nonesuch).** There are a million stories in the Naked City, and composer-saxist Zorn has tried to cram them all onto this album. *Naked City*, which is also the name of the band (with Fred Frith on bass, guitarist Bill Frisell, drummer Joey Baron, and keyboardist Wayne Horvitz) Zorn uses to play this music, is the product of a lifetime of junk collecting and immersion in the world's trash cultures. Every pebble or bit of string Zorn's ever stuffed in his pocket, every spy-flick soundtrack or Japanese horror movie theme he's ever heard, rockets sideways through these 26 mutant splices of hardcore/country/free-jazz/ambient/rock. Some of this stuff's dead pretty, some's pretty dead, and some's pretty deadly — as in undeniably riveting and conceptually ambitious. But the playing is flat-out virtuosic even when its overload of information merely sails by.

— Ted Drozdowski

★★★★**Ornette Coleman Quartet, LOVE CALL (Blue Note).** It's great to have this back in print. In 1968, for his last Blue Note LPs, Coleman used his old friend tenor saxist Dewey Redman and Coltrane alumni bassist Jimmy Garrison and drummer Elvin Jones. Clearly inspired by Garrison and Jones, who gave his music an invigorating new rhythmic feel, and the fresh voice of Redman, Coleman created one of his best albums. His solos on *Love Call* have the authority and immediacy only the greatest jazz players command.

Garrison seems intoxicated by the freedom he's given. With Trane, he was more often the time keeper and harmonic anchor. Here, he's cut loose. Jones keeps up his polyrhythmic chatter and muscular drive, and Redman's sound, gruff and melancholy, complements Ornette's as he handles the openness of Coleman's music with ease and familiarity. This CD reissue adds some previously unreleased alternate takes.

— Ed Hazell

POP

★★★**Ms. Melodie, DIVA (Jive/RCA).** Rap fans who'd like to see the genre go back to its roots as a neighborhood, house-party DJ mix will want this. DJ Scott La Rock drops in the dry, bluesy bass lines of early-'70s R&B, record cutter KRS-One mixes scratch-style, and Ms. Melodie raps about Brooklyn, her home ground.

Some rappers see their home ground as a killing floor calling for violent, even bigoted, behavior. That's not Ms. Melodie's idea at all. The ghetto's mothers giving birth are her icons, and "Remember When . . . ?" all but proclaims the street a mother giving birth too: to rap, to R&B, to you. Ms. Melodie takes to her bosom a whole brood of beats: Jamaican dance hall in "B..B..Brooklyn," girl-group boom-boom in "Roll On Over," stroll and strut in "Shaka Beats," shuffling soft-shoe in "What Do You Do?" As for the street's bad kids, she shrugs off both the compulsive crack addict in "Can't Stop" and the love cheat of "Sneaking Out" as illogical, a bit comic. A proud mother learns to live with her kids' mistakes.

— Michael Freedberg

★★★★**Luka Bloom, RIVERSIDE (Reprise).** Folk-based singer-songwriter Bloom refuses to let his guitar be mere accompaniment for his vocals. Both his instruments dance and duel in a lively trek through these dozen subtle, varied songs. Bloom shifts from one mood to the next: the elation of "You Couldn't Have Come at a Better Time" and the frolicsome wit of "An Irishman in Chinatown" contrast with the pensive instrumental textures of "The Hill of Allen" and the urgency of "The One."

But it's in the more rocking tunes like "Delirious" and "Over the Moon" that he really shines. He plays acoustic guitar with an intensity akin to Pete Townshend. Fitting, since he also writes lyrics as literate as St. Pete's. This record's a strong debut that should reawaken listeners to the power of one guy and one guitar.

— Sandy Masuo

★★★½**The Chills, SUBMARINE BELLS (Slash/Warner Bros.)** After a decade of changing line-ups (11 in all), these New Zealanders have completed their second album — and they make you work to enjoy it. The Chills head in the same erudite and melodic direction as the Go-Betweens and Robyn Hitchcock. Leader Martin Phillips is the quintessential man-boy poet, with eyes full of wonder and a heart made heavy by life. He plies this dichotomy in such songs as the pretty and clever "Effloresce and Deliquesce," "Familiarity Breeds Contempt" (an apparent jab at ex-fans), and the upbeat-but-ironic "Dead Web."

Occasionally the vocals are swallowed by the music's swirling ambiance, but producer Gary Smith (Throwing Muses) has done a superb job of capturing the Chill's MO: taking fragile parts and combining them into a churning, beautiful, and sometimes sharp-edged whole that's layered with detail. *Submarine Bells* is, as the single "Heavenly Pop Hit" puts it, "a heavenly pop hit/If anyone wants it."

— Lisa M. Moore

(The Chills play the Paradise on April 20.)

★★★**Michael Mantler, LIVE (Watt).** Mantler's music is austere, cerebral, brooding, vertiginous. What it isn't is jazz. These performances, from an art-rock festival in Germany, consist of excerpts from his '70s settings of grim prose by Samuel Beckett, Harold Pinter, and Edward Gorey, punctuated with instrumental interludes. They share all the essentials of Mantler's writing: dissonances, chiefly sevenths and ninths, strung together in lopsided arpeggios or coagulating into unresolvable chord patterns. Mantler's trumpet soloing is so slow and deliberate he makes Miles Davis sound reckless.

The other players all have art-rock backgrounds — Don Preston used to play synthesizers for Zappa, John Greaves was Henry Cow's bassist, Nick Mason is still Pink Floyd's drummer — and they emphasize the music's symphonic character. Spontaneity turns up only in Rick Fenn's guitar, noodling on the harmonic periphery, and Jack Bruce's operatic vocal, with rolled r's and blues embellishments. The performances have a strange luminosity to them, an extreme clarity, even in their essential dourness.

— Michael Bloom

★½**STEVIE SALAS COLORCODE (Island).** Sure Salas can play fast and furious, along with the whole lot of current guitar "wizzes." He even cops a few Hendrix "Little Wing" licks. But, typical of the twang-god pantheon, he just hasn't got the brains to match the brawn. Salas vacillates between insipid hard rock and turgid, melodramatic ballads, offering lyrics of vague indignation or streetwise-tough-guy-with-a-heart-of-gold pap. He mistakes musical invention with special-effects trickery, interjecting willy-nilly siren and race-car guitarisms into his solos.

Only once does this ax-wielding spitfire connect. In the single "The Harder They Come," a sassy vamp featuring horn-like guitars, Salas manages to incorporate string bending, speed riffing, and sonic conjuration to good effect, rocketing the song to a climax. But the lowbrow, from-the-hip mentality that pervades this album ultimately undoes it in the odious "Two Bullets and a Gun," wherein the narrator warns his girlfriend, "If I catch you running around, girl, tell you what I'll do/I'll take my bullets and my gun and make the front-page news." Here's a bullet for you, bucko.

— Leslie Valdes

(Stevie Salas Colorcode will open for Joe Satriani at the Orpheum Theatre on March 30.)

★★**Prong, BEG TO DIFFER (Epic).** Thin, mechanical sounds devoid of humanity never make for convincing thrash metal. But then, catharsis, what thrash aims for, isn't Prong's goal. This New York City trio brake for minimalism, choking back the passion when they should let it bleed.

Clipped chording and weak vocals keep most of side one staid and unconvincing, though "Steady Decline" reaches a groove within its sheer linear dissonance. Side two flows better, with the well-greased, traditionally structured, thrash-core opener "Take It in Hand," the more guttural intensity of "Intermenstrual, D.S.B.," and the substantive, almost bluesy riffs of "Prime Cut" and "Just the Same" — though the overkill of Viking-chant choruses lessens their promise of Apocalypse. "Third from the Sun," the live closing track, exudes Cream's style of resonating psychedelia and melancholy-dude lyrics, and it's much more fertile than the rest of the album's clip-winged chug-a-thons.

— Laura Gilmore

★★**Tackhead, FRIENDLY AS A HAND GRENADE (TVT).** Someone forgot to pull the pin. Despite a few standout tracks, this album isn't as volatile as its title or line-up of talented producers — Adrian Sherwood, Keith LeBlanc, Bernard Fowler — would indicate. In fact, it's erratic, jumping from ska to funk to acid and snippets of songs that go nowhere. Tackhead have moved toward a funkier, slower groove, and the more subtle dance cuts work best. "Demolition House" is the single; its sinuous, acid-house rhythms salvage side two from a morass of filler. "Tell Me the Hurt" and "Mind and Movement" are also strong tracks with hypnotic beats.

This is Tackhead's third album, arriving nearly two and a half years after their second, as a result of the members' side projects. Perhaps these extra-curricular activities have sapped this formerly cutting-edge band of some of their creative edge. Whatever the reason, Tackhead are capable of a more cohesive effort. Buy the remixed singles; forget the album.

— Lisa M. Moore

FILM LISTINGS

Film schedules are often changed with little notice. Please call the theater before stepping out.

These listings run from Mar. 23 through Mar. 30.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Lambada: through Thurs. Call for times.
II: Shock to the System: through Thurs. Call for times.
III: The Fourth War: through Thurs. Call for times.
BEACON HILL (723-8110)
1 Beacon St.
I: House Party: through Thurs., 1, 3:10, 5:15, 7:30, 9:50
II: Glory: through Thurs., 2, 4:30, 7:15, 9:30
III: Forbidden Dance: through Thurs., 1:15, 3:30, 5:30, 7:45, 10
CHARLES (227-1330)
95 Cambridge St.
I: Mountains of the Moon: through Thurs., 1:15, 4:15, 7:15, 10
II: The Fourth War: through Thurs., 1:05, 3:15, 5:25, 7:40, 9:45
III: Joe Versus the Volcano: through Thurs., 1, 3:10, 5:20, 7:30, 9:30 (Fri., Sat., Tues., Wed., no 7:30 show)
CHERI (536-2870)
50 Dalton St.
I: Pretty Woman: through Thurs., 1, 3:15, 5:30, 7:50, 10:10; Fri., Sat., 12:15 a.m.
II: Nuns on the Run: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45; Fri., Sat., 11:45
III: The Hunt for Red October: through Thurs., 1:15, 4:15, 7:15, 10; Fri., Sat., 12:20 a.m.
IV: Blue Steel: through Thurs., 1:30, 3:30, 5:30, 7:40, 9:50; Fri., Sat., 11:50
CINEMA 57 (482-1222)
200 Stuart St.
I: Lambada: through Thurs., 1:40, 3:40, 5:40, 7:50, 10
II: Hard To Kill: through Thurs., 1:50, 3:50, 5:50, 8, 10
COPLEY PLACE (266-1300)
100 Huntington Ave.
I: Shock to the System: through Thurs., 10 a.m., 12:30, 3:15, 5:30, 7:45, 10 (Sun., no 10 a.m. show); Fri., Sat., midnight
II: Enemies, A Love Story: 10:15 a.m., 1:15, 4:15, 7, 9:30 (Sun., no 10:15 a.m. show); Fri., Sat., 11:55
III: Driving Miss Daisy: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45 (Sun., no 10:30 a.m. show); Fri., Sat., midnight
IV: New Year's Day: through Thurs., 10:45 a.m., 1, 3:15, 5:30, 7:50, 9:55 (Sun., no 10:45 a.m. show); Fri., Sat., midnight
V: Lord of the Flies: through Thurs., 10 a.m., 12:15, 2:30, 4:50, 7:10, 9:30 (Sun., no 10 a.m. show); Fri., Sat., 11:50
VI: The Handmaid's Tale: through Thurs., 11 a.m., 2, 4:30, 7:15, 9:50 (Sun., no 11 a.m. show;) Fri., Sat., midnight
VII: Born on the Fouth of July: through Thurs., 10 a.m., 1, 4, 7, 10 (Sun., no 10 a.m. show)
VIII: Time of the Gypsies: 10:30 a.m., 1:20, 4:10, 7, 9:50 (Sun., no 10:30 a.m. show)
IX: Stella: through Thurs., 10 a.m., 12:20, 2:40, 5, 7:20, 9:40 (Sun., no 10 a.m. show); Fri., Sat., midnight
X: The Little Mermaid: through Thurs. 10 a.m., noon, 2 (Sun., no 10 a.m. show)
XI: Madhouse: through Thurs., 10 a.m., 2:30, 7 (Fri., Sun., Tues., no 10 a.m. show; Mon., Wed., no 2:30 shows); Fri., Sat., midnight
XII: Music Box: through Thurs., 4:15, 7, 9:40
XIII: Drugstore Cowboy: through Thurs., noon, 4:30, 9; Fri., Sat., midnight
NICKELODEON (424-1500)
606 Commonwealth Ave.
I: Rosalie Goes Shopping: through Thurs., 1:10, 3:15, 5:20, 7:35, 9:35
II: Sweetie: through Thurs., 1:15, 3:30, 5:30, 7:40, 9:50; Fri., Sat., midnight
III: Cinema Paradiso: through Thurs., 1:50, 4:15, 7, 9:50; Fri., Sat., 12:05
IV: My Left Foot: through Thurs., 1:30, 3:35, 5:35, 7:50, 10:10; Fri., Sat., 12:05 a.m.
V: Henry V: through Thurs., 1:15, 4, 7, 9:45 (Tues., no 7 p.m. show)
PARIS (267-8181)
841 Boylston St.
Bad Influence: through Thurs., 1:30, 3:30, 5:30, 8, 10

BROOKLINE

CHESTNUT HILL (277-2500)
Rte. 9 and Hammond St.
I: Pretty Woman: through Thurs., noon, 2:30, 5, 7:30, 10
II: Blue Steel: through Thurs., 12:45, 3, 5:15, 7:35, 9:45
III: The Hunt for Red October: through Thurs., 1, 3:45, 7:10, 10
V: Enemies, A Love Story: through Thurs., noon, 2:30, 5, 7:30, 10:10 (Fri., no 7:30 show)
VI: Driving Miss Daisy: through Thurs., 12:30, 2:45, 5, 7:15, 9:30
VII: Opportunity Knocks: Fri., preview showing at 7:30
CIRCLE CINEMA (566-4040)
Cleveland Circle.
I: House Party: through Thurs. Call for times.
II: Nuns on the Run: through Thurs. Call for times.
III: Lord of the Flies: through Thurs. Call for times.
IV: The Handmaid's Tale: through Thurs. Call for times.
V: Bad Influence: through Thurs. Call for times.
VI: Joe Versus the Volcano: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Camille Claudel: Fri., Sun., Mon., Wed., Thurs., 5:15, 8:15 (Fri., Sun. mats., 2:30); Sat., 12:45, 3:35, 6:25, 9:15
PolyEsther:, a live "Purimspiel" show by **Abe Rybeck:** Tues., 7:30
II: The Imported Bridegroom: Fri.-Sun., 2:45, 4:30, 6:15, 8, 9:45 (Sat., Sun. mats. 1); Mon.-Thurs., 6:15, 8, 9:45 (Tues., no 8, 9:45 shows)
A Salute to Rocky and Bullwinkle: Sat., Sun. mats. 11 a.m.
Camille Claudel: Tues., 8:15

CAMBRIDGE

BRATTLE (876-6837)
40 Brattle St., Harvard Sq.
Juarez, a live performance by **Terry Allen:** Fri., 8
Blue Velvet: Sat., 3:45, 7:50
Eraserhead: Sat., Sat., 2, 6, 10
The Cry Baby Killer: Sun., 1, 5:30, 10
The Little Shop of Horrors: Sun., 2:20, 6:45
Head: Sun., 3:45, 8:15
Sorry Wrong Number: Mon., 4, 7:50
The Killers: Mon., 5:45, 9:30
WordsWorth Readings presents **Alice Munro:** Tues., 5:30
James Baldwin: The Price of the Ticket: Tues., 8:30
Looking for Langston: Tues., 7:30, 10
Look Back in Anger: Wed., 4:15, 8
Saturday Night and Sunday Morning: Wed., 6:10, 9:50
Ballad of Narayama: Thurs., 3, 7:45
Vengeance Is Mine: Thurs., 5:20, 10
Matador: Fri. the 30th, 3:30, 7:45
Law of Desire: Fri. the 30th, 5:45, 10
HARVARD SQUARE (864-4581)
10 Church St.
I: Rosalie Goes Shopping: through Thurs., 1:10, 3:15, 5:20, 7:35, 9:35; Fri., Sat., 11:30
II: Mountains of the Moon: through Thurs., 1:15, 4:15, 7:15, 10
III: Lord of the Flies: through Thurs., 1, 3, 5, 7:30, 9:40; Fri., Sat., 11:50
IV: Cinema Paradiso: through Thurs. 1:15, 4, 7, 9:35; Fri., Sat., midnight
V: Driving Miss Daisy: through Thurs., 1:20, 3:30, 5:40, 7:50, 10; Fri., Sat., midnight
VI: The Rocky Horror Picture Show: Fri., Sat., midnight
JANUS CINEMA (661-3737)
57 JFK St.
The Handmaid's Tale: through Thurs., 1, 3:15, 5:30, 7:45, 10

SUBURBS

ARLINGTON Regent (643-1198)
7 Medford St.
Madhouse: through Thurs., 7
Roger & Me: through Thurs., 9
ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
I: Crimes and Misdemeanors: through Thurs., 5, 7:05, 9:10
II: The War of the Roses: through Thurs., 4:30, 7, 9:25
III: Roger & Me: through Thurs., 4:50, 6:50, 8:50; Sat., Sun. mats, 12:50, 2:50
IV: Mystery Train: through Thurs., 4:45, 7:10, 9:20
V: Music Box: through Thurs., 4:20, 6:40, 9:05
VI: Look Who's Talking: Sat., Sun. mats., 12:30, 2:30
VII: The Wizard: through Thurs., 5; Sat., Sun. mats., 12:30, 2:30
VIII: All Dogs Go to Heaven: Sat., Sun. mats., 12:45, 2:30
IX: Madhouse: Sat., Sun. mats., 1, 3
BEVERLY, Cabot Street Cinema (508-927-3677)
286 Cabot St.
Glory: Fri., Sat., Mon., 4:35, 7, 9:25
Crimes and Misdemeanors: Tues.-Thurs., 5:30, 8
Shirley Valentine: Fri. the 30th, 5, 7:10, 9:20
BILLERICA Flick (663-5425)
Rte. 3A, Billerica Mall
I: Pretty Woman: through Thurs., 7:15, 9:45; Sat., Sun. mats., 1, 3:30
II: Born on the Fourth of July: through Thurs., 7, 9:45
III: Madhouse: Sat., Sun. mats., 1, 3:30
IV: The Little Mermaid: Sat., Sun. mats., 1, 3:30
V: Driving Miss Daisy: 7:30, 9:45
BRAINTREE, General Cinema (848-1070)
South Shore Plaza
I: Pretty Woman: through Thurs., noon, 2:30, 5, 7:30, 10
II: Hard To Kill: through Thurs., 12:30, 2:45, 5, 7:10, 9:30
III: The Fabulous Baker Boys: through Thurs., noon, 2:30, 5, 7:30, 10
IV: The Little Mermaid: through Thurs., 12:15
V: Stella: through Thurs., 2:10, 4:40, 7, 9:25
BROCKTON, Westgate Mall General Cinema (508-588-5050)
I: Lambada: through Thurs., 12:30, 2:50, 5:10, 7:30, 9:50 (Fri., Sat., no 7:30 show)
II: The Fourth War: through Thurs., 12:30, 2:50, 5:15, 7:40, 9:50
III: Joe Versus the Volcano: through Thurs., 1, 3:10, 5:20, 7:30, 9:40
IV: The Hunt for Red October: through Thurs., 1:10, 4, 7:10, 10
V: Hard To Kill: through Thurs., 1:10, 3:20, 5:30, 7:45, 10
VI: Driving Miss Daisy: through Thurs., 12:45, 3, 5:20, 7:40, 9:55
VII: Opportunity Knocks: Fri., Sat., preview showing at 7:30
BROCKTON, Loews Theatres (508-963-1010)
Rte. 27
I: House Party: through Thurs., 5:20, 7:30, 9:45; Sat., Sun. mats., 12:45, 3
II: Lord of the Flies: through Thurs., 5:30, 7:45, 9:40; Sat., Sun. mats., 1:30, 3:30
III: Bad Influence: through Thurs., 7:20, 9:30
IV: Blue Steel: through Thurs., 5:25, 7:40, 9:50; Sat., Sun. mats., 1, 3:20
V: Forbidden Dance: through Thurs., 5:10; Sat., Sun. mats., 1:10, 3:10
BURLINGTON, General Cinema I-IV (272-4410)
Rte. 128, exit 42
I: Lambada: through Thurs., 7:45, 10
II: Pretty Woman: through Thurs., noon, 2:30, 5, 7:30, 10
III: Joe Versus the Volcano: through Thurs., noon, 2:45, 5, 7:15, 9:45
IV: Look Who's Talking: through Thurs., 1, 3:05, 5:10
V: Stella: through Thurs., 2:55, 5:05, 7:30, 9:50
VI: The Little Mermaid: through Thurs., 1
DANVERS, Loews Theatres (593-2100)
Rte. 128, exit 24
I: Pretty Woman: through Thurs., 2, 4:20, 7:20, 9:55
II: Shock to the System: through Thurs., 1:20, 3:20, 5:20, 7:45, 9:45
III: The Hunt for Red October: through Thurs., 1:15, 4:15, 7:15, 10
IV: Lord of the Flies: through Thurs., 1:10, 3:10, 5:10, 7:30, 9:35
V: Driving Miss Daisy: through Thurs., 1:30, 4, 7, 9:25
VI: Born on the Fourth of July: through Thurs., 7, 9:55; Fri., Mon.-Thurs. mats., 1:10, 4:10,
VII: The Little Mermaid: Sat., Sun. mats., 1:15, 3:15, 5:15
DANVERS, Liberty Tree Mall (599-3122)
Rte. 128, exit 24.
I: Blue Steel: through Thurs., 5:15, 7:20, 9:30; Sat., Sun. mats., 1, 3:05
II: Bad Influence: through Thurs., 5:30, 7:40, 9:45; Sat., Sun. mats., 1:15, 3:20
DEDHAM, Showcase 10 (326-4955)
950 Providence St.
I: House Party: through Thurs. Call for times.
II: Shock to the System: through Thurs. Call for times.
III: The Fourth War: through Thurs. Call for times.
IV: Blue Steel: through Thurs. Call for times.
Opportunity Knocks: Fri., Sat., preview showing with **Blue Steel;** call for times.
V: Forbidden Dance: through Thurs. Call for times.
VI: Lord of the Flies: through Thurs. Call for times.
VII: Lambada: through Thurs. Call for times.
VIII: Joe Versus the Volcano: through Thurs. Call for times.
IX: The Hunt for Red October: through Thurs. Call for times.
X: Born on the Fourth of July: through Thurs. Call for times.
XI: Bad Influence: through Thurs. Call for times.
XII: Driving Miss Daisy: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Rte. 9, Shopper's World
I: Pretty Woman: through Thurs., noon, 2:30, 5, 7:30, 9:55
II: Lambada: through Thurs., 2:45, 5, 7:30, 9:45
III: Nuns on the Run: through Thurs., 12:45, 3, 5:15, 7:30, 9:45
IV: The Hunt for Red October: through Thurs., 1, 2, 4, 5, 7, 8, 9:50
V: Driving Miss Daisy: through Thurs., 12:30, 2:45, 5, 7:25, 9:45
VI: The Little Mermaid: through Thurs., 1
HANOVER, General Cinema I-IV (337-5353)
Hanover Mall, Rtes. 3 and 53
I: Pretty Woman: through Thurs., noon, 2:30, 5, 7:30, 10
II: Joe Versus the Volcano: through Thurs., 12:45, 3, 5:10, 7:25, 9:40
III: The Hunt for Red October: through Thurs., 1, 4, 7, 9:45
IV: Driving Miss Daisy: through Thurs., 12:30, 2:45, 5, 7:20, 9:40
HINGHAM, Loring Hall Cinema (749-1400)
65 Main St.
My Left Foot: through Thurs., 7:15, 9:20
LEXINGTON, Loews Theatres (862-3260)
1794 Mass. Ave.
I: My Left Foot: Fri., Sat., 5:15, 7:30, 9:45; Sun.-Thurs, 5:45, 8:45; Sat., Sun. mats., 12:45, 3
II: Henry V: Fri., Sat., 4:30, 7, 9:35; Sun., 4, 6:30, 9; Mon.-Thurs, 5:30, 8:30; Sat., Sun., mats., 1:30
LOWELL Flick (508-452-6900)
205 Cabot St.
I: Born on the Fourth of July: through Thurs., 7, 9:45
II: Glory: through Thurs., 7:10, 9:45
III: Driving Miss Daisy: through Thurs., 7:30, 9:45; Sat., Sun. mats., 1, 3:30
IV: The Little Mermaid: Sat., Sun. mats., 1, 3:30
V: All Dogs Go to Heaven: Sat., Sun. mats., 1, 3:30
MAYNARD Fine Arts Theatre (508-897-8100)
19-21 Summer St. (Rte. 62)
I: Pretty Woman: Fri., Sat. 7:10, 9:30; Sun. 7:10 (Sat., Sun. mats., 4:30); Mon.-Thurs., 6:15, 8:30
II: Roger & Me: Fri., Sat. 7, 9:30; Sun. 7 (Sat., Sun. mats., 4:30); Mon.-Thurs., 6:15, 8:30
III: Born on the Fourth of July: Fri., Sat. 7, 9:35; Sun.-Thurs. 7 Sat., Sun. mats., 4
NATICK Flick (653-5757)
Rte. 9, Sherwood Plaza
I: Glory: through Thurs., 9:30
II: The War of the Roses: through Thurs., 7:05, 9:30
III: Madhouse: through Thurs., Sat., Sun. mats., 1, 3:30
IV: All Dogs Go to Heaven: Sat., Sun. mats., 1, 3:30
V: My Left Foot: through Thurs., 7:20
V: Stella: through Thurs., 7:15, 9:30; Sat., Sun. mats., 1, 3:30
NATICK, Loews Theatres (237-5840)
Rte. 9, opposite Shopper's World
I: Shock to the System: through Thurs., 1:20, 3:30, 5:40, 7:45, 10
II: Lord of the Flies: through Thurs., 1:15, 3:15, 5:30, 7:35, 9:45
III: Forbidden Dance: through Thurs., 1:10, 3:20, 5:25
IV: Blue Steel: through Thurs., 1:05, 4, 7:40, 9:55
V: The Handmaid's Tale: through Thurs., 7:30, 9:50
VI: Bad Influence: through Thurs., 1:25, 4:15, 7:25, 9:40 (Fri., Sat., no 7:25 show)
VII: Joe Versus the Volcano: through Thurs., 1, 3, 5:15, 7:20, 9:30
NEWBURYPORT, Screening Room (508-462-3456)
82 State St.
True Love: through Sat., 7, 9
Drugstore Cowboy: Sun.-Thurs., 8; Fri. the 30th, 7,9
NEWTON, West Newton Cinema (964-6060) 1296 Washington St.
I: Apartment Zero: through Thurs., 7:40, 9:50; Sat., Sun. mats., 12:50, 3:05, 5:20
II: The Little Mermaid: Sat., Sun. mats., 1:15, 2:45
III: The Plot Against Harry: through Thurs., 7:20, 9; Sat., Sun. mats., 5
IV: My Left Foot: 7:55, 9:50; Sat., Sun. mats., 1:30, 3:40, 5:45
V: Henry V: through Thurs., 7, 9:30; Sat., Sun. mats., 1:10, 4
VI: Shirley Valentine: through Thurs., 7:15, 9:30; Sat., Sun. mats., 2:30, 4:40
PEABODY, General Cinema (599-1310)
North Shore Center
I: The Fourth War: through Thurs., 1, 3:20, 5:30, 7:40, 9:50
I: Lambada: through Thurs., 3:45, 7:10 (Fri., Sat., no 7:10 show)
II: Joe Versus the Volcano: through Thurs., 1, 3:10, 5:20, 7:35, 9:45
III: Hard To Kill: through Thurs., 1, 9:25
IX: Opportunity Knocks: Fri., Sat., preview showing at 7:10
PEMBROKE, Cinema (826-5650)
Rte. 139
I: Blue Steel: through Thurs., 7:15, 9:20
II: Madhouse: through Thurs., 7:15, 9:15
QUINCY, Entertainment Cinemas (773-5700)
1585 Hancock St., Quincy Fair Mall
I: House Party: through Thurs., noon, 2:05, 4:40, 7:15, 9:35
II: Lord of the Flies: through Thurs., 11:45 a.m., 2:10, 4:35, 7:15, 9:35
III: Blue Steel: through Thurs., 11:40 a.m., 2:15, 4:35, 7:05, 9:40
IV: Lambada: through Thurs., noon, 2:15, 4:45
V: The Hunt for Red October: through Thurs., 11:25 a.m., 2, 4:35, 7:10, 9:45
VI: Bad Influence: through Thurs., 7:15, 9:45
VII: Driving Miss Daisy: through Thurs., 11:45 a.m., 2:10, 4:45, 7:10, 9:40
VIII: Joe Versus the Volcano: through Thurs., 11:40 a.m., 2:05, 4:40, 7:05, 9:40
REVERE, Showcase Cinema (286-1660)
Rte. 1 and Squire Rd.
I: House Party: through Thurs. Call for times.
II: Pretty Woman: through Thurs. Call for times.
III: Shock to the System: through Thurs. Call for times.
IV: The Fourth War: through Thurs. Call for times.
V: Driving Miss Daisy: through Thurs. Call for times.
VI: Lord of the Flies: through Thurs. Call for times.
VII: Forbidden Dance: through Thurs. Call for times.
VIII: Blue Steel: through Thurs. Call for times.
IX: Lambada: through Thurs. Call for times.
X: The Hunt for Red October: through Thurs. Call for times.
XI: Bad Influence: through Thurs. Call for times.
Opportunity Knocks: Fri., Sat., preview showing with **Bad Influence;** call for times.
XII: Joe Versus the Volcano: through Thurs. Call for times.
XIII: Hard To Kill: through Thurs. Call for times.
XIV: Born on the Fourth of July: through Thurs. Call for times.
XV: The Little Mermaid: Sat., Sun. mats. Call for times.
SALEM, Loews Theatres (595-4700)
East India Mall
I: The Handmaid's Tale: through Thurs., 7:15, 9:35; Sat., Sun. mats., 1:20, 4:20
II: Forbidden Dance: through Thurs, 7:10; Sat., Sun. mats., 1:10, 3:10, 5:10
III: The War of the Roses: through Thurs., 7, 9:30; Sat., Sun. mats., 1:05, 4
IV: Madhouse: through Thurs., 9:10; Sat., Sun. mats., 7:10
SCITUATE, Entertainment Cinemas (545-0045)
Front St., Scituate Harbor
I: The Hunt for Red October: through Thurs., 7, 9:25; Sat., Sun. mats., 1:30, 4:15
II: Joe Versus the Volcano: through Thurs., 7:05, 9:10; Sat., Sun. mats., 2, 4:15
III: Driving Miss Daisy: through Thurs., 7, 9:15; Sat., Sun. mats., 2, 4:15
IV: Bad Influence: through Thurs., 7, 9:15; Sat., Sun. mats., 2, 4:15
SOMERVILLE, Loews Theatres (628-7000)
35 Middlesex Ave., Assembly Sq. Mall
I: The Fourth War: through Thurs., 1:10, 3:15, 5:20, 7:25, 9:45; Fri., Sat., 11:45
II: Pretty Woman: through Thurs., 1:30, 4:35, 7:15, 9:55; Fri., Sat., 12:10 a.m.
III: Shock to the System: through Thurs., 1:15, 3:25, 5:30, 7:35, 9:50; Fri., Sat., 11:45
IV: House Party: through Thurs., 1:50, 4:40, 7, 9:20; Fri., Sat., 11:45
V: Blue Steel: through Thurs., 1:25, 4:30, 7:45, 10:15; Fri., Sat., 11:20 a.m.
VI: Lambada: through Thurs., 1:10, 4:10, 7:20, 9:55; Fri., Sat., 11:45
VII: Forbidden Dance: through Thurs., 1:40, 3:50, 5:50, 8, 10:10, Fri., Sat., midnight
VIII: Lord of the Flies: through Thurs., 1:15, 3:15, 5:15, 7:20, 9:35, Fri., Sat., 11:30
IX: Joe Versus the Volcano: through Thurs., 1:30, 3:35, 5:40, 7:45, 10; Fri., Sat., 11:55
X: The Hunt for Red October: through Thurs., 1:15, 4:15, 7:15, 10; Fri., Sat., 12:20 a.m.
XI: Driving Miss Daisy: through Thurs., 1:40, 4:25, 7:30, 9:40; Fri., Sat., 11:50
XII: Born on the Fourth of July: through Thurs., 7, 10; Fri., Mon.-Thurs. mats., 1:10, 4:10 (Fri., Sat., no 7 p.m. show)
XIII: The Little Mermaid: Sat., Sun. mats., 1:20, 3:20, 5:10
STONEHAM Flick (438-6600)
Rte. 28, Redstone Shopping Center
I: The War of the Roses: 7:05, 9:30
II: All Dogs Go to Heaven: Sat., Sun. mats., 1, 3:30
III: My Left Foot: through Thurs., 7:20, 9:30
IV: Madhouse: through Thurs., 7:30; Sat., Sun. mats., 1, 3:30
STOUGHTON, Entertainment Cinema (344-4566)
807 Washington St.
Born on the Fourth of July: through Thurs., 7; Fri.-Sun., 9:30
WEYMOUTH, Cameo Theater (335-2777)
Columbia Sq., South Weymouth
I: Lambada: Fri., Sat., 7:15, 9:15
II: The War of the Roses: through Thurs., 7, 9:20; Sat., Sun. mats., 2
III: The Wizard: Sat., Sun. mats., 1, 3
WEYMOUTH, Cinemas (337-5840)
Rte. 3A, Harbor Light Mall
I: The Hunt for Red October: through Thurs., 7, 9:35; Sat., Sun. mats., 1, 4
II: Joe Versus the Volcano: through Thurs., 7:30, 9:30; Sat., Sun. mats., 1:15, 3:15, 5:15
III: Driving Miss Daisy: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1, 3, 5
IV: Pretty Woman: through Thurs., 7, 9:30; Sat., Sun. mats., 1:15, 4:15
WOBURN, Showcase (933-5138)
Main St., Middlesex Canal Park
I: House Party: through Thurs. Call for times.
II: Shock to the System: through Thurs. Call for times.
III: The Fourth War: through Thurs. Call for times.
IV: Lord of the Flies: through Thurs. Call for times.
V: Blue Steel: through Thurs. Call for times.
VI: The Hunt for Red October: through Thurs. Call for times.
VII: Bad Influence: through Thurs. Call for times.
VIII: Stanley & Iris: through Thurs. Call for times.
IX: Driving Miss Daisy: through Thurs. Call for times.
X: Born on the Fourth of July: through Thurs. Call for times.

FILM SPECIALS

BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston. **Mon.** at 6:30 p.m.: "Lilting Irish Laughter" film series continues with *The Quiet Man* (1952). **Thurs.** at 7 p.m.: *The Last Window* is a documentary by local filmmaker John Bishop about the Charles J. Connick Associates' stained glass studio. Free.

BRANDEIS UNIVERSITY (736-6989), Waltham. **Thurs.:** at 7 p.m. in the Lown Auditorium: A series of French films made during the Nazi occupation continues with J. Grémillon's *The Woman Who Dared.* In French with English subtitles. Free.

BROOKLINE PUBLIC LIBRARY (730-2368), Main Library, 361 Washington St., Brookline. A series of classical musicals continues **Wed.** at 2 and 7:30 p.m.: *Easter Parade* (1948), with Fred Astaire, Ann Miller, and Judy Garland. Free.

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 56 Brattle St., Cambridge. The series, "35 Years of Japanese Films," concludes. **Fri.:** Kohei Oguri's *Muddy River* (1984) at 7 and 9 p.m. Shown with subtitles. Admission $3.50.

CENTRAL SQUARE BRANCH LIBRARY (498-9081), 45 Pearl St., Cambridge. **Tues.** at 7 p.m.: in the "Girls, Ladies, or Women" film series, *Little Foxes* (1941), with Bette Davis. Free.

COOLIDGE CORNER BRANCH LIBRARY (730-2368), 31 Pleasant St., Brookline. Documentary film series continues **Tues.** at 6:30 p.m.: *Say Amen, Somebody* (1983) examines the gospel tradition. Free.

EARTHWATCH (926-8200, x13), Earthwatch Auditorium, Coolidge School, 680 Mt. Auburn St., Watertown. **Tues.** at 6:30 p.m.: the "Film, Food, and the Future" film series continues with *The Bamboo Curtain,* is a BBC documentary film featuring footage of Tibet before, during, and after the 1959 Chinese takeover. The film is introduced by Warren Smith, Coordinator of Cultural Survival Tibet Project. A buffet dinner featuring native Tibetan cuisine follows. Admission $14; call for reservations.

THE FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. The Claude Jutra film series continues. **Fri.-Sun.:** *Dreamspeaker* (1977); **Fri. the 30th.:** "Rarities of the Nouvelle Vague" features three short films: Jean-Luc Godard's *Charlotte et son Jules* (1977); *Une histoire d'eau* (1958), co-directed by François Truffaut and Jean-Luc Godard; and Jacques Rivette's *Le coup de Berger* (1956). *Portrait of François Truffaut and Jean-Luc Godard* will be shown in English. Films begin at 8 p.m. and are in French with English subtitles, unless otherwise noted. Admission $4, $3 for members.

HARVARD-EPWORTH METHODIST CHURCH (354-0837), 1555 Mass. Ave., Cambridge, presents films at 8 p.m. **Sun.:** D.W. Griffith's *Broken Blossoms* (1919), with Lillian Gish, Richard Barthelmess, and Donald Crisp. Admission $3.

HARVARD FILM ARCHIVE (495-4700), 24 Quincy St., Cambridge. In the "Artist in Person" series, **Fri.** at 7 p.m.: Director Ned Johnston introduces *The Lost Army* (U.S., 1989) and *Voice of the Whip* (U.S., 1989). **Sat.** at 7 and 9 p.m.: Luis Buñuel's *That Obscure Object of Desire* (France/Spain, 1977). Foreign-language films are shown with subtitles. Admission $3, $5 for double features (discounts for students, seniors, and children).

INTERFACE (924-1100), 552 Main St., Watertown. **Fri. the 30th.** at 8 p.m.: the PBS documentary, *Thomas Merton: Companion for a Lifetime,* is shown, followed by a discussion with its creator, Paul Wilkes. Admission $48.

MASSACHUSETTS COLLEGE OF ART FILM SOCIETY (232-1555, x214 or 475), Longwood Theatre, Longwood Building, 364 Brookline Ave., Boston. **Fri.** at 7:30 p.m.: "Beyond the Mainstream All School Film Show" features student films ranging from abstract non-narrative to musical comedy. Admission $2. **Fri.the 30th** at 7:30 p.m.: "A Tribute to Jack Smith," featuring Ken Jacob's *Little Stabs at Happiness,* Ron Rice's *The Queen of Sheeba Meets the Atom Man,* and Barbara Rubin's *Christmas on Earth.* Admission $5.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY (253-2839), rm. 10-250, Cambridge. **Fri.** at 7:30 p.m.: MIT Japan Program presents *The Family Game.* Admission $2.

MUSEUM OF FINE ARTS (267-9300, x300), 465 Huntington Ave., Boston. In the "Films of Jan Troell" series: **Fri.:** at 5:30 p.m., *Bang!* (1977); at 7:30 p.m., *Flight of the Eagle* (1981). **Thurs** in the "Films of Amos Gitai" series: at 6 p.m., *Bangkok, Bahrain* (France, Great Britain, 1984); at 7:40 p.m., *Esther* (Israel, 1986). : **Fri. the 30th** in the "Ingrid Bergman in Sweden" series: at 6 p.m., *The Count of the Old Town* (1935); at 7:30 p.m., *Intermezzo* (1936). Films are screened in the Remis Auditorium. Admission is $5, $4.50 for MFA members, students, and seniors.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton. **Wed.** at 7 p.m.: *Gigi* (1958), with Leslie Caron, Louis Jourdan, and Maurice Chevalier. Free.

SOMERVILLE PUBLIC LIBRARY (623-5000), Somerville. **Thurs.:** at 6:30 p.m., *Wuthering Heights.* Free.

WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley. **Thurs.** at 2 and 7:30 p.m., *Funny Face* (1957), with Fred Astaire. Free.

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FILM STRIPS

compiled by Charles Taylor

MOVIE OF THE WEEK: Black Rain (1989) Not to be confused with the Ridley Scott potboiler, Japanese director Shohei Imamura's highly praised film is the story of Yasuko (Yoshiko Tanaka), a survivor of the bomb dropped on Hiroshima. The movie tells the story of the years following the blast when Yasuko, who was exposed to the "black rain" of the bombing, learns that surviving the blast does not mean surviving the effects of radiation. *Opening Friday, March 30, at the Nickelodeon.*

A

★★★**APARTMENT ZERO (1989).** In this British thriller, a repressed eccentric film programmer (Colin Firth) forms a bizarre bond with a charismatic American (Hart Bochner) in a Buenos Aires apartment building. The perverse plot that ensues involves serial murders, foreign mercenaries, and Argentine death squads. Director Martin Donovan's voluptuous, chilling, and politically suggestive tale, though it echoes many others, yields a flavor distinctly its own. *West Newton.*

B

★★**BAD INFLUENCE (1990).** In Curtis Hanson's thriller, with a cast that includes James Spader, of *sex, lies, and videotape*, and Rob Lowe, amateur videotaping becomes an in-joke that undermines the film's efforts to gaze into the alluring, ambiguous face of evil. Spader is a corporate nerd who turns to a mysterious stranger (Lowe) for the ruthlessness he lacks to make it to the top. But Hanson and screenwriter David Koepp feel the need to spell out Lowe's anarchy through cheesy proclamations. The inferno that he leads Spader through is a cartoon, and his methods of realizing Spader's desires are too ugly and abrupt to be believed. *Paris, Circle, suburbs.*

★★★★**THE BALLAD OF NARAYAMA (1984).** This magnificent Japanese folk tale is like a dream of what life might have been like in primitive society. Set 100 years ago, in an isolated mountain village in northern Japan, it's about a boisterous family clan whose beatific grandmother and matriarch is eagerly awaiting the day she'll be carried to the mountain of Narayama and left to meet the gods (*i.e.*, die and decrease the village population). It's shocking to encounter a culture in which mysticism is bound up with such a casual acceptance of barbarism and death. The director, Shohei Imamura, fills out the themes with bracing comic episodes of daily life, and the final mountainside trek is one of the most lyrical, wrenching sequences ever filmed. With Ken Ogata and Sumiko Sakamoto. *Brattle.*

BANGKOK, BAHRAIN (1984). Amos Gital's film about international trafficking in contact workers. *Museum of Fine Arts.*

★**BLUE STEEL (1990).** Kathryn Bigelow's urban thriller, about a rookie New York cop (Jamie Lee Curtis) stalked by a serial killer (Ron Silver) who's also the stock trader she's been dating, is inflated, humorless, and, scene by scene, totally unbelievable. The super-serious tone tells you that Bigelow (and her co-scenarist, Eric Red) think they're doing something more than a cop thriller, but when bodies fly and the blood splatters, Bigelow isn't doing anything more than delivering the action-movie goods. And in a picture that's out to flaunt its action-movie *cojones*, the feminist subtext is nonsense. Ron Silver, sweating, shrieking, shaking, and squealing, goes right over the top. But Curtis actually manages to give a performance; nobody's mixture of toughness and vulnerability is as believably human. *Cheri, Chestnut Hill, suburbs.*

★★★★**BLUE VELVET (1986).** At once funny and luridly beautiful, David Lynch's astonishing movie is like a Hardy Boys adventure refashioned into a cruel parable of erotic awakening; it exerts a deadpan hypnotic power. Lynch uses the postcard-perfect town of Lumberton to plunge into an all-embracing ritual of sinful crime, punishment, and redemption. A naive young college student (Kyle MacLachlan) discovers a human ear lying in a field and decides to investigate. Led to the apartment of a masochistic nightclub singer (Isabella Rossellini), who's under the thumb of a local psychotic greaser (Dennis Hopper), he's soon seduced into a crazy quilt of fear and desire. Lynch is like a postmodernist Hitchcock, creating the sort of trancelike audience involvement that words like "suspense" can't do justice to. *Blue Velvet* is a piece of primal pop art, a work that conjures up the devastating split between sacred and profane love that's potential in all of us. With Laura Dern and Dean Stockwell. ☑ *Brattle.*

★★**BORN ON THE FOURTH OF JULY (1989).** Oliver Stone's film shapes the story of handicapped Vietnam vet Ron Kovic into a story of fall, repentance, and redemption, adorned with scapegoats that his hero (played by Tom Cruise) must identify and purge before achieving grace. The opening sequences, which detail Kovic's early leanings toward jingoism, are shallow, self-righteous, and propped up with caricatures. In the battle scenes, Stone once again proves himself a master of jazzy, naturalistic excess replete with grisly details. But once again he seems compelled to reduce the sheer brutality of his vision to something readily meaningful. *Copley Place, suburbs.*

★★★★**BROKEN BLOSSOMS (1919).** Adapting Thomas Burke's novel *The Chink and the Child*, D.W. Griffith came up with a film so delicate it seems to have been made on a single breath. Lillian Gish plays the brutalized daughter of a boxer (Donald Crisp). Her fragile beauty attracts the admiration of a tender Chinese (Richard Barthelmess), who is living, like her, in abject poverty in London's Limehouse district. Though it's possible to trace the German Expressionist school of filmmaking to this single picture, the ironies fall gently, and the theme — the struggle between innocence and brute force — is Dickensian. Gish and Barthelmess give exquisite performances; one of her scenes (she's locked in a closet by her father) may be the purest expression of terror in the history of movies. *Harvard-Epworth Church.*

C

★**CAMILLE CLAUDEL (1989).** This epic biography of the french sculptor who became Rodin's mistress doesn't make clear whether she was driven mad or whether she was crazy to begin with. You're left to guess what the characters' relationships to one another are, and it's never clear what draws Camille (Isabelle Adjani) to Rodin (Gérard Depardieu), whether he influenced her or, as the movie suggests, used her to revive his flagging creativity. Adjani gives an intense performance, though scene to scene you can't tell what she's playing. *Coolidge Corner.*

★★★½**CINEMA PARADISO (1989).** Writer-director Giuseppe Tornatore's valentine to the movies is the sort of autobiographical story about growing up in a

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
•	A turkey

The absence of a rating means the film has not been viewed as we go to press. In such cases, no judgment is intended.

The symbol ☑ indicates a film is available for home-video viewing.

seaside Italian village that other filmmakers have done much better. But in its warm, inarticulate way, it reminds us of why we fell in love with the movies. A middle-aged man (Jacques Perrin) returns to the Sicilian village where he grew up and recalls his boyhood friendship with the town's projectionist, Alfredo (Philippe Noiret). Alfredo becomes surrogate father to the young Toto (Salvatore Cascio) and mentor to the boy's teenage self (Marco Leonardi). But his adult journey of discovery is bewilderingly edited, though the performances are winning for the most part. And though Tornatore beats dead the you-can't-go-home-again theme, the movie repudiates that. This sentimental journey through the land of movies takes us home again and again. *Nickelodeon, Harvard Square, West Newton.*

CRY-BABY KILLER (1958). Jack Nicholson's first screen appearance was as the juvenile killer in this Roger Corman quickie. Directed by Jus Aldiss. *Brattle.*

D

★★★★DREAMSPEAKER (1977). Claude Jutra's spare, tragic film, set in the Canadian West, is about Peter (Ian Tracey), an 11-year-old boy institutionalized for setting fire to a school. He runs away and is adopted by a pair of Indians, an old "dreamspeaker" or shaman (Georges Clutesi) and his mute companion (Jacques Hubert). The shaman teaches Peter that he commits acts of violence only when his "fear waves" attract evil spirits, and gives him a "spirit box" to protect himself. The boy, who's been badly treated in foster homesand correctional facilities for most of his life, resists, trying to protect himself from yet another disappointment. Like Jutra's masterpiece, *Mon oncle Antoine*, the movie displays the director's gift for forging a kind of rough-hewn impressionistic poetry out of telling details of character that seem to have been arrived at serendipitously. *French Library.*

★★★★DRIVING MISS DAISY (1989). Bruce Beresford's film of Alfred Uhry's play is about how Daisy Werthan (Jessica Tandy), an aging Southern-Jewish widow, and Hoke Colburn (Morgan Freeman), the black chauffeur her son hires for her, become the most intimate of friends without ever violating the division between their social roles. The film, which spans two and a half decades (from 1948) is a flirtation — a dance; and the footwork by these two magnificent actors is delicate and dazzling. You can't imagine better performers in these parts. Freeman gives Hoke a gentlemanly elegance — his deference is tinged lightly with amusement, it doesn't emasculate him or threaten his self-esteem. And Tandy, who has a proud, tough-bird humor in the role, gives one of those performances that make you feel that a lifetime of experience has become bound up with a lifetime of acting. With Dan Aykroyd, a revelation as Miss Daisy's son. *Copley Place, Harvard Square, Chestnut Hill, suburbs.*

E

★★★★ENEMIES, A LOVE STORY (1989). Paul Mazursky's magnificent tragicomedy, based on the Isaac Bashevis Singer novel, is set in New York in 1949. Herman (Ron Silver) is married to Yadwiga (Margaret Sophie Stein), the Polish domestic who kept him alive during the war. He also keeps a mistress, Masha (Lena Olin). And one day Tamara (Anjelica Huston), the wife Herman presumed dead, turns up. Mazursky and co-screenwriter Roger L. Simon use the comedy of Singer's novel to get at the horrifying idea that the Holocaust has left Herman an emotionally starved man, gorging on all three women because he's incapable of making up his mind. Silver is buried so deep inside Herman that you wouldn't know there was an actor there if it weren't for the amazing choices he keeps making. Olin brilliantly expresses Masha's emotional duality, the way she's sensually aggressive yet sexually distanced. Stein is matchlessly funny as Yadwiga. And Huston has a peerless irony. There isn't a performance in the movie that isn't perfect, including Mazursky himself as Masha's ex-husband. The movie is a marvel, a study of transplanted intellectuals who can't *not* believe in the God they feel has dealt them out some incomprehensible punishment. *Copley Place, Chestnut Hill, suburbs.*

★★★★ERASERHEAD (1977). Shot in shimmering black and white and backed by a soundtrack of cosmic industrial roars, David Lynch's snail-paced nightmare about a nerdy Everyman (John Nance) who marries his pregnant girlfriend and ends up playing father to a mewling monster baby is one of the most authentic dream films ever made, a worthy pop heir to the Surrealist classics of Buñuel and Cocteau. The film is horrifying, funny, and creepily beautiful, and it features an unforgettable special-effects coup — a mutant, mewling infant with a head like a jellied calf fetus. (It's not for the squeamish.) ☑ *Brattle.*

ESTHER (1986). Amos Gitai's film of the biblical story. *Museum of Fine Arts.*

F

THE FORBIDDEN DANCE (1990). See review this issue. *Beacon Hill, suburbs.*

THE FOURTH WAR (1990). See review this issue. *Charles, Allston, suburbs.*

G

★★★½GLORY (1989). This Civil War drama about the 54th Massachusetts Infantry, the first unit of black soldiers to fight in the war, may be the first film to do emotional justice to a great moment in black American history. Matthew Broderick plays Colonel Robert Gould Shaw, the young man chosen to command the 54th, and the movie uses the tension between his progressive abolitionist background and the authority he's required to assume over his men to get at some surprisingly complex conflicts. Though *Glory* treats its white characters with period-epic stiffness, when black actors Denzel Washington, Morgan Freeman, and Andre Braugher are on screen, it is sure-footed, electric, and frequently overwhelming. As the runaway slave Trip, Washington has a surging, heroic presence. Braugher, as Shaw's boyhood friend Thomas, manages to make wounded dignity charismatic. And as the older Rawlins, Morgan Freeman seems to take the scene by natural right. The movie accepts that war allows men to prove their worth, because for these men, being allowed to fight is tied inextricably to their recognition as human beings. For all its flaws and conventionality, there's not one major thing that director Edward Zwick gets wrong. The cinematography, with its stunning battle vistas, is by the great Freddie Francis. *Beacon Hill, suburbs.*

H

★½THE HANDMAID'S TALE (1990). Margaret Atwood's novel of the USA turned into a totalitarian theocracy is here removed by director Volker Schlondorff and screenwriter Harold Pinter to somewhere "off the map of paranoia." But Pinter's sexual politics aren't an appropriate match for Atwood's, and Schlondorff has no knowledge of America's Puritan underbelly. Natasha Richardson plays Offred, one of the scripture-sanctioned "breeders," caught trying to escape with her husband and child, and herded into a people-processing plant. The whole movie seems about 10 months pregnant with portent, as Schlondorff moves from the grim pageantry of dehumanization to the grotesquerie of this society's suburbia. Richardson is stuck playing a noble wimp, and the movie goes seriouslyawry when she commits an act of revolutionary violence that necessitates her being rescued by a man. *Copley Place, Janus, Circle, suburbs.*

★½HARD TO KILL (1990). Ponytailed dandy and ex-martial-arts instructor Steven Seagal plays an undercover cop shot while trying to discover the identity of the person out to assassinate a prominent senator. His partner convinces the hospital that he'd be safer if people believed he were dead. After spending seven years in a coma, he wakes up unharmed, and is soon ready to kick some serious ass. Seagal is trying to become a left-wing vigilante star, even though he's standard-issue macho. The cops (all of whom are after him) are a faceless mass, corrupt simply because they're in power. Seagal is beginning to show the lunatic humorlessness that may one day enable him to become a true camp classic. The movie is so blind to its own idiocy that if isn't offensive; you keep watching to see what nutso thing will come next. *Cinema 57, suburbs.*

HEAD (1968). Bob Rafelson directed (and Jack Nicholson co-wrote) this fantasy involving the Monkees. ☑ *Brattle.*

★★★HENRY V (1989). The prodigious young British actor-director Kenneth Branagh wants to give all the sides of Shakespeare's warrior-king hero their due: he wants to look at the exhilaration of fighting as well as its horror. This must be one of the most ambitious debuts in the history of movies and though the filmmaking is uneven and not all of Branagh's interpretive choices are felicitous, the movie has theatrical intelligence and sensibility. And Branagh seems to find his feet, both as director and as Henry, as the movie progresses. After a wobbly first third, there's a sequence where Henry must sentence his old drinking companion Bardolph (Richard Briers) to death, and the vulnerability Branagh shows burns up the distance we've been feeling from Henry. He takes us into the character's confidence, and as a piece of direction, the movie becomes more assured as it progresses. Branagh is also helped by a stellar supporting cast that includes Ian Holm, a dream Fluellen, Geoffrey Hutchings and Robert Stephens as Nym and Pistol, Judi Dench as Mistress Quickly, Robbie Coltrane as Falstaff, Brian Blessed as Exeter, Derek Jacobi as the Chorus, Christopher Ravenscroft as Mountjoy, Paul Scofield as the King of France, Emma Thompson as Princess Katharine, and Geraldine McEwan as Alice. Even at his best, Branagh makes mistakes, but you get the sense that he could turn himself into a first-rate director through sheer will. *Nickelodeon, West Newton.*

HOUSE PARTY (1990). See review this issue. *Beacon Hill, Circle, suburbs.*

★★★THE HUNT FOR RED OCTOBER (1990). Tom Clancy's 1984 bestseller was a Reagan-esque dream in which a decorated Soviet naval hero escapes from the Evil Empire to deliver a sophisticated nuclear sub into the arms of Uncle Sam. Though Gorbachev has upstaged the theme, John McTiernan's film of the book is a winning entertainment. Sean Connery, the warmest presence in a seasoned cast, plays the Soviet hero (now concerned with nuclear war instead of his personal grudge against the state), and Alec Baldwin, in an extremely likable performance, is the CIA paperpusher who helps him out. The movie has a wonderfully intricate plot and a delicious creepiness. Ivan isn't the enemy in these dark waters, Davy Jones is. The cat-and-mouse game that ensues as Connery guides his sub towards the American coast and the entire Soviet fleet heads out to stop him is replete with heart-stopping sequences. With Tim Curry, Richard Jordan, James Earl Jones, Scott Glenn, Joss Ackland, and Sam Neill, all of them a pleasure to watch. *Cheri, Chestnut Hill, suburbs.*

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"SORRY WRONG NUMBER"
(Barbara Stanwyck) 4:00, 7:50
"THE KILLERS"
(Burt Lancaster, Ava Gardner)
at 5:45, 9:30

Tues., March 27
WORDSWORTH READINGS PRESENTS
"ALICE MUNRO"
Live reading at 5:30
PAINTERS AND OTHER ARTISTS
"JAMES BALDWIN: THE PRICE OF THE TICKET"
at 6:30
"LOOKING FOR LANGSTON"
at 7:30, 10:00

THE BRITISH NEW WAVE
Weds., March 28
"LOOK BACK IN ANGER"
(w/Richard Burton) 4:15, 8:00
"SATURDAY NIGHT AND SUNDAY MORNING"
(w/Albert Finney) 6:10, 9:50

THREE JAPANESE DIRECTORS
Thurs., March 29
"BALLAD OF NARAYAMA"
(dir. Imamura) 3:00, 7:45
"VENGEANCE IS MINE"
(Imamura) 5:20, 10:00

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Continued from page 49

I

★★½**THE IMPORTED BRIDEGROOM (1989).** Local filmmaker Pamela Berger's comedy doesn't quite avoid the stiffness and sentimentality that dogs most films about immigrants, but it compensates with sly irony, shrewd manipulation of point of view, and narrative efficiency. Set against a minimally reproduced turn-of-the-century Boston, the movie centers on a bourgeois landlord (Eugene Troobnik) who, on a visit to his native Poland, invites a Talmudic scholar (Avi Hoffman) to return with him as a surprise bridegroom for his daughter (Greta Cowan). The movie has the structural elegance of a well-crafted screwball comedy, but lacks the detail, grit, and edge needed to bring it to life as period drama. There seems to be a reserve or reverence that finally renders the film soft and vague. *Coolidge Corner.*

J

★½**JOE VERSUS THE VOLCANO (1990).** Tom Hanks plays a drone who, discoveringhe has five months to live, gets swept up in the scheme of a loony industrialist (Lloyd Bridges, whose performance is a little comic maelstrom) to secure a Pacific island's mineral resources by having Hanks jump into a volcano. Writer John Patrick Shanley, who makes his directing debut, grafts his calculated craziness onto a plot that includes bits from *Brazil*, *Last Holiday*, and '30s adventure films, all in the service of a heartwarming message. Hanks does as well as anyone can in the role, but Shanley's preciousness prevents him from cutting loose. And though the first two-thirds of Meg Ryan's triple role shows sparks of madness, the last one requires her to do nothing more than look sweet and pretty. Shanley is a fantasist with a very earthbound sensibility. At the end of the movie you feel as if you've spent an hour and a half prying a message out of a rococo fortune cookie. *Charles, Circle, suburbs.*

K

★★★★**THE KILLERS (1946).** One of the finest of all film noirs. Ernest Hemingway wrote a magnificent story about a man who sits in his hotel room, passively awaiting death at the hands of a pair of gangsters. The first ten minutes of Robert Siodmak's film are absolutely faithful to Hemingway, in word and spirit; then the movie spins into a flashback and explains how the poor bastard got in this mess. It's a first-rate piece of imaginative reconstruction (Anthony Veiller and John Huston — uncredited — did the adaptation), with a first-rate cast: Edmond O'Brien, Ava Gardner, Albert Dekker, Sam Levene, Jeff Corey, and the amazingly fresh young Burt Lancaster as a lovestruck boxer known as the Swede. Lancaster has a powerful emotional intensity here; the character seems to be constantly discovering feelings he never knew he had. *Brattle.*

L

LAMBADA (1990). See review this issue. *Cinema 57, Allston, suburbs.*

★★★★**LAW OF DESIRE (1987).** Recklessness is the only law desire adheres to in Spanish writer/director Pedro Almodóvar's wonderful, erotic, farcical melodrama. The characters include a famous director (Eusebio Poncela), who can't rouse in himself the unrestrained passion he pours into his scenarios; his transsexual actress sister (Carmen Maura), who's boiling over with passion; and the spoiled rich boy (Antonio Banderas) whose desire to possess Poncela reaches irrational, dangerous extremes. Poncela's cool blandness fits the movie's design, allowing Maura to command the center of attention with a smashing performance that's deliciously funny and ripely sensual. Her life is her own greatest role, but there's little she dramatizes that she doesn't feel; she's not just female, she's triumphantly female. Almodóvar takes chances everywhere, and he does it with tremendous confidence. He grounds his farce in '40s Hollywood melodramas, both mocking and employing their driven-by-passion conventions. ☑ *Brattle.*

★★★**LITTLE SHOP OF HORRORS (1960).** Really dumb, amateurish, and funny. Roger Corman made this shoestring horror spoof about an employee at a Skid Row florist's shop (Jonathan Haze) who discovers a plant with magic growing powers — and an insatiable thirst for blood. What makes the movie entertaining is the way we start to see the characters as potential plant food. Jack Nicholson has a wild, riotous cameo as an undertaker who's crazy for pain. Charles E. Griffith wrote the script, which, at best, is entertainingly sophomoric. (An old Jewish lady who is constantly buying flowers for her relatives' funerals is called Mrs. Shiva.) ☑ *Brattle.*

LORD OF THE FLIES (1990). See review this issue. *Copley Place, Harvard Square, Circle, suburbs.*

M

★**MADHOUSE (1990).** Writer-director Tom Ropelewski aspires to the sobriquet of black-humor satirist, but his technique is that of the compulsive gagster who'll do anything for a laugh. John Larroquette and Kirstie Alley are the yuppie couple whose new suburban home is slowly taken over by the relatives and neighbors who end up staying with them. If the movie were to have worked, Ropelewski would have had to create an infernal Rube Goldberg machine where every development touched off some new catastrophe. And though that's what happens in outline, the movie is missing the logical acceleration of an unstoppable downward spiral. Worse, Ropelewski has confused daring with tasteless. The movie's outrageousness doesn't have anything to do with taking a chance, it's a marketing strategy. *Copley Place, suburbs.*

★★★★**MATADOR (1986).** Pedro Almodóvar's film doesn't have *Law of Desire*'s farcical highs or emotional involvement, but it's a consistently audacious fantasy of sex and violence set in a Madrid where everyone seems willing to surrender to his or her passion. At the center of the wildly melodramatic plot is a love triangle featuring a former bullfighter (Nacho Martinez) who's been unable to fight since being badly gored (and unable to find an equivalent for the excitement he felt in the ring); his student (Antonio Banderas), who confesses to a string of murders he sees in clairvoyant visions; and the lawyer (Assumpta Serna) who defends him. Almodóvar uses this tale to parody and celebrate how the unreality of the movies becomes part of what we all carry around. Then, by making the reality of *his* movie extravagant, overheated, absurd, he lets the characters live out an existence not far removed from the obsessions playing in their heads. The plot zips along, yet there's a becalmed quality to the movie — a perfect fix on the tone of dark voluptuousness. With Carmen Maura, Eva Cobo, Eusebio Poncela, Julietta Serrano, and Chus Lampreave. ☑ *Brattle.*

★★★½**MUSIC BOX (1989).** Costa-Gavras's drama, about a lawyer (Jessica Lange) who defends her father, a Hungarian immigrant (Armin Mueller-Stahl, in an impressive performance) accused of being a Nazi war criminal, is a disturbing study of the impossibility of knowing the hidden recesses of those closest to us. Part of what makes the movie so unsettling is the way that theme is played out in Lange's character, a seemingly decent, principled woman whose drive to win the case takes her further and further from her moral sense. But she also begins to doubt her father's innocence and her lawyer's instincts begin to conflict with her daughter's loyalty. Joe Estzerhas's script is technically melodrama, but Costa-Gavras doesn't use its thriller techniques to put the screws to us. Nor does he push the suffering of the Holocaust survivors who come to testify (among them, Sol Frieder and Elzbieta Czyzewska make memorable impressions). It's an incredible, ferocious piece of acting by Lange, and Costa-Gavra's direction gives the whole movie the feel of a dawning, deepening, terrible realization. With Frederic Forrest, Lukas Haas, and Donald Moffat. *Copley Place, Arlington, suburbs.*

★★★★**MY LEFT FOOT (1989).** The story of Christy Brown, a working-class Dubliner born with cerebral palsy who became a writer and an artist, belongs to the genre of movies about the victory of intelligence that's been incarcerated by physical or environmental forces. But its tone — fierce-souled coruscating tragicomedy — belongs to the work of O'Casey or Synge. The thick-skinned, ferociously independent Christy — played by the marvelous child actor Hugh O'Conor and then by Daniel Day Lewis — has only one working limb, his left foot, a stinging irony that he turns into a triumph of spirit and creativity. The work of director Jim Sheridan and his co-scenarist, Shane Connaughton, is bracingly unsentimental. Sheridan's theatrical background gives him a pointed, unconventional visual sense so that the imagery resonates the way a great moment does on the stage. He has a fully formed sensibility that isn't like anyone else's. And Day Lewis's performance is sheer genius. There's an interplay of wit and passion in what he does and he invests Christy's feistiness with a sly jokesterism. It's a Beckettian kind of mischievous humor. He's ribbing the universe, fully knowing who's going to get the last laugh. The acting is impeccable. The intuitive, understated actress Brenda Fricker plays Christy's mother, and the late Ray McAnally gives a superb send-off performance as Christy's father. *Nickelodeon, West Newton, suburbs.*

N

★**NEW YEAR'S DAY (1990).** Henry Jaglom finally appears to be approaching the point of self-disgust; at last he's made a movie whose topic is something other than himself. Jaglom leaves his broken marriage in LA and flees to New York to find his apartment there occupied by three women (Maggie Jakobson, Gwen Welles, and Melanie Winter). The humor in the opening sections is at the expense of the women, and when a gang of zanies show up for the evening's festivities, it's like being at a party where you can't find the door. The fun in Jaglom's movies is trying to figure out what he deems wisdom and what social satire. The punch line is they're both the same. Jaglom's moment of truth comes when he confesses, "Bullshit is my life." That says it all. *Copley Place.*

★★½**NUNS ON THE RUN (1990).** Eric Idle and Robbie Coltrane play two low-level gangsters who steal a million pounds from a rival gang and hide out in a convent disguised as nuns until they can escape to Brazil. Written and directed by Jonathan Lynn, the movie draws its hit-or-miss humor from slapstick, burlesque, and occasional satire. *Cheri, Circle, suburbs.*

P

PRETTY WOMAN (1990). See review this issue. *Cheri, Chestnut Hill, suburbs.*

R

RARITIES OF THE NOUVELLE VAGUE. A collection of shorts including Godard's

"Charlotte et Son Jules," Truffaut's "Une Histoire d'Eau," and Rivette's "Le Coup de Berger." *French Library.*

S

A SHOCK TO THE SYSTEM (1990). See review this issue. *Copley Place, Allston, suburbs.*

★★½SORRY, WRONG NUMBER (1948). Originally a classic radio thriller, this story loses much in Anatole Litvak's overwrought screen translation. Still, it's an enjoyable piece of claptrap, and Barbara Stanwyck is superb, slowly unraveling after she overhears a plan to murder her on the telephone. With Burt Lancaster, Ed Begley, Wendell Corey, and Leif Ericson. ☑ *Brattle.*

★★★½STELLA (1990). Hollywood's premier chronicler of the struggles of tough-minded unconventional women, Robert Getchell, wrote the screenplay for this remake of the durable Olive Higgins Prouty chestnut about the mother who sacrifices everything for her daughter. Bette Midler's Stella isn't the girlish dreamer that Barbara Stanwyck's was. She's a pragmatic barmaid stuck in a cruddy town who schemes to get her daughter (Trini Alvarado) out — because the girl's father has a country-club existence better than anything she can offer, and becuase she sees the punks the girl is hanging out with and fears for her. It makes a lot of sense; you can't see what's happening to kids in lower-class American neighborhoods in 1990 and not understand why a parent would seize such a chance. Getchell is great at small, observant details that define relationships, and what the director, John Erman, lacks in grit he makes up for in directing actors. Midler has always been canny about who she is and what she *isn't*, and using that sane earthiness she gives a fine, hard-boiled performance. Trini Alvarado's steady, streetwise gaze keeps betraying flashes of hope and surprise. And John Goodman is in fine form — raucous, vital, and always completely in character. *Copley Place, suburbs.*

★★★SWEETIE (1988). Australian director Jane Campion has talent and passion, but too often she uses that talent to evade rather than express the passion. This auspicious and troubling debut is about two sisters, Kay (Karen Colston), who dreads the tension between the organic and the orderly, and her polymorphously perverse sister Dawn a/k/a Sweetie (Genevieve Lemon), who takes up residence with Kay and her boyfriend Louis (Tom Lycos). Campion layers the movie with grotesquerie, including a Diane Arbus-like assortment of oddball characters, and clever conceits and metaphorical baubles. The strategy works best early on, but the madness that the obtuse, unkempt Sweetie unleashes has an irritating element of calculation. After a beguiling beginning, Lemon's performance deteriorates into a studied gross-out routine. And as Campion's penchant for wierdness sags into predictability, the bizarre compositions and camera angles begin to seem strained and irrelevant, like a John Waters movie without laughter. *Nickelodeon.*

T

★★★THAT OBSCURE OBJECT OF DESIRE (1977). Made in the playful, mocking spirit of his late years, Luis Buñuel's last film is a droll romantic satire, the story of a wealthy older man's consuming desire for an unattainable younger woman. It stars Fernando Rey as the man and, as his "object," two extremely erotic actresses — cool, svelte Carole Bouquet and dark, voluptuous Angela Molina. It's a one-joke movie, but the joke expands as the movie goes on: Rey's desire to have this young woman is the one thing that gives his bored existence some direction, yet her refusal to satisfy him — the thing that's keeping him going — is also driving him mad with frustration. There are also some baffling analogies between Rey's erotic quest and the activities of a Catholic terrorist group. ☑ *Harvard Film Archive.*

★★★TIME OF THE GYPSIES (1990). In this fable about a gypsy boy's coming of age, Yugoslavian director Emir Kusturica graduates to full-blown magical realismin the manner of García Márquez. The Gypsies here accept magic as an ordinary fact of life, and Kusturica asks its audience to do the same. The hero Perhan (Davor Dujmović) can make small metal objects fly through the air. Kusturica and cinematographer Vilko Filac present Perhan's powers and his surreal visions in a nonchalant manner. The plot is a shopworn, but still relevant, parable of the wages of sin. Perhan hooks up with the richest Gypsy in town who agrees to take his little sister to a faraway hospital to repair her stunted leg, and Perhan leaves his village to take up with the Gypsy's gang. What saves the film from cliché is the superabundance of Gypsy vitality; the casting of amateurs in many of the roles pays off here. The character developments are almost more magical than any of the supernatural happenings, the most amazing being Perhan's transformation from ugly duckling to predatory hawk. *Copley Place.*

V

★★★★VENGEANCE IS MINE (1979). Shohei Imamura's cataclysmic film is a portrait of a contemporary psychopath — a murderous scoundrel played by Ken Ogata with the force and perversity of a Japanese Brando. It covers the 78 days in which the hunted Enokizu, his "Wanted" poster everywhere, travels throughout Japan, changing his identity, shacking up with women, swindling innocents, and killing the various acquaintances he makes along the way. The story is full of Oedipal murmurings, but it's most powerful (and shocking) for what it doesn't explain. *Brattle.*

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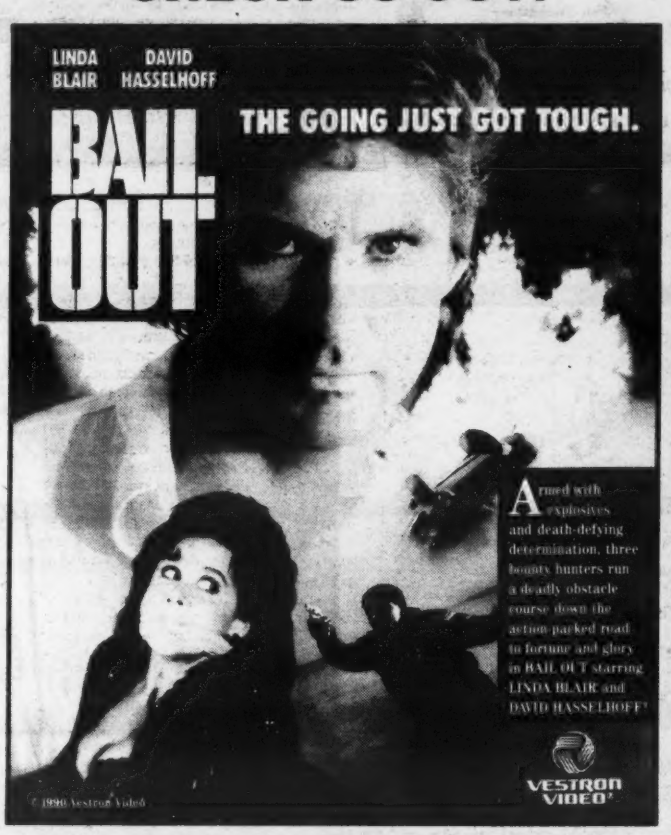
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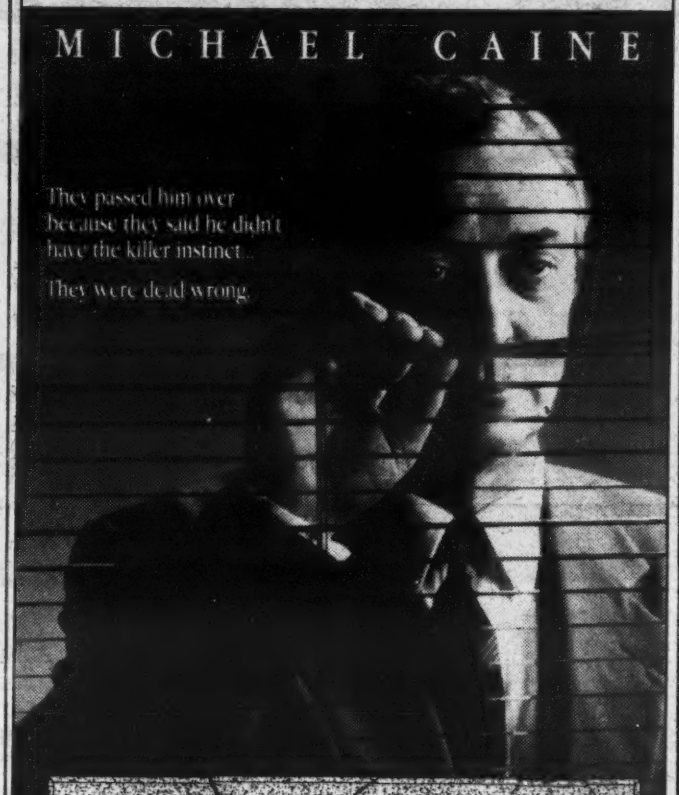

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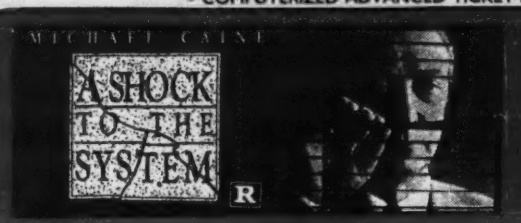

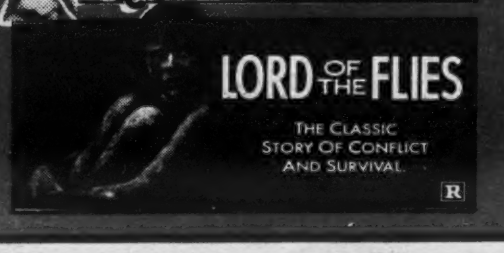

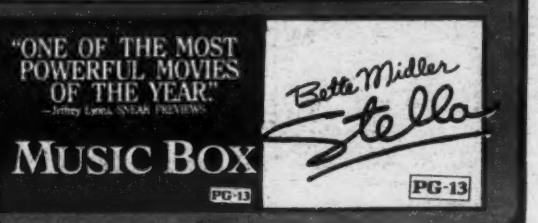

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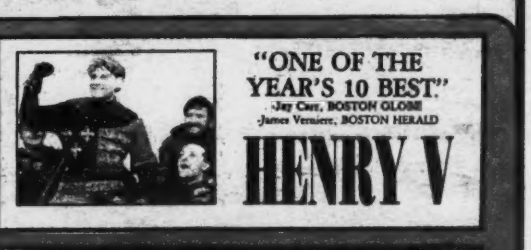

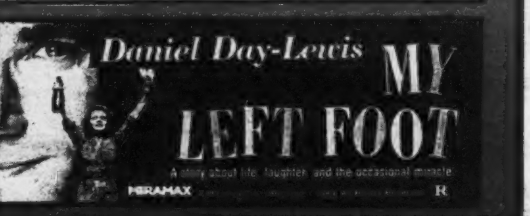

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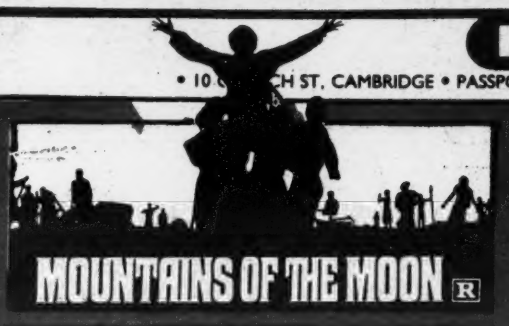

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